

J. J. &
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A NEW
2 GRAMMAR,
WITH
Exercises of Bad English:
OR, AN
EASY GUIDE
To SPEAKING and WRITING
The English Language
PROPERLY and CORRECTLY.

CONTAINING,

<p>I. ORTHOGRAPHY, or True Spelling, the Division of Syllables, and Use of Points.</p>	<p>III. ETYMOLOGY, or the Kinds of Words, their Des- vations, and different Endings.</p>
<p>II. PROSODY, or the Art of Pronouncing Syllables in Words truly, with Tables of Words properly accented.</p>	<p>IV. SYNTAX, or DUE CONSTRUCTION, which shews how to connect Words aright in a Sentence, or Sentences.</p>

To which is added, a CURIOUS and USEFUL

A P P E N D I X.

The THIRD EDITION, with ADDITIONS.

By A. FISHER.

L O N D O N:

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T H E
P R E F A C E.

THE Method of conveying, denoting, or expressing the Ideas of one Person to another, in Discourse or Writing, is universally called LANGUAGE—And the Art of doing the same by Rule, or in the Manner the best Speakers and Writers express their Sentiments, is every where called GRAMMAR, which is truly accounted the Basis of Literature, being the Source from which all the other Sciences proceed.

The Parts of Speech, or Kinds of Words which constitute any one Language, are the same in all others, i. e. whatever Words are Names, or Noun-Substantives, Verbs, &c. in English, are the same in Greek, Latin, French, &c. though expressed by different Terms; also

some general Rules of Grammar are universally applied to all Tongues. A Person therefore who understands English grammatically, must be allowed to have good Notions of Grammar in general, i. e. that of every other Nation, and consequently, if he endeavours to learn any other Tongue, will, from this Analogy, find his Progress surprisingly facilitated. On the other Hand, the Man who speaks or writes English by Rote only, or through Custom, from being his Mother Tongue, &c. cannot be supposed to have any reflex Notions, or reasonable Assurance that he does it, either with Propriety or Elegance: But by acting at Random only, must needs be frequently making Solecisms, false Concord, and betraying his Ignorance upon the most trivial Occasions; also by being unacquainted with Grammar, or unable to express himself properly, he must also of course, be a Stranger to the Beauties of Language, the Ease and Elegancy of Style, &c.

That the English Language is as copious, significant and harmonious as any in the World, none pretend to dispute: Therefore to argue, or even to imagine, it contains not so much intrinsic Virtue, Excellence, &c. as to admit of Order, Uniformity, and Concord, to which Rules may be adapted, would be highly absurd and ridiculous; since without these Properties no Language could be perfectly intelligible.

My

My principal Design in compiling this Grammar, intitled, a New Grammar, with Exercises of Bad English, &c. was to render, in as easy a Manner as possible, a perfect and critical Knowledge of the English Language attainable by a mere English Scholar, and that in a short Time : In the Prosecution of which, though I have adhered strictly to my first general Plan, i. e. that of completing the English Scholar, and have had the Pleasure to find the former Editions well received by the PUBLIC, I have, through longer Practice in Teaching, more nice Observations on the Language, its Idioms, &c. judged it necessary to make several considerable Alterations, Additions and Amendments in this Impression, which, I presume, will be very useful, and greatly facilitate the Completion of an English Education.

If the Method be allowed to be clear, the Plan well laid, and duly executed, this Book can need no other Recommendation than its own general and extensive Use.

How far I have followed these necessary Principles is left to the Decision of all candid and judicious Readers; for I shall not run into that ungenerous, though common Fashion, of raising the Reputation of my own Book, at the Expence of my Brethren on this Subject; or start Objections to others for my own Advantage: But, on the contrary, am ready to allow, that, by how much more soever we are indebted to the ingenious Contriver of any new Scheme for the Public Advantage, than to

him

him who only improves upon it; by so much ought I to be content with the least Share of Public Thanks, and the greatest of its Blame, if this Grammar, as the last, be not equal, or preferable, to the best yet published. Only

As this contains a larger Syntax, Exercises of Bad English, with some other Praxes and Peculiarities entirely new, mentioned in the Method of Teaching, never any thing of the same Nature appearing in an English Grammar before, I run the Risk of Singularity: Therefore in these, as well as in all other Points, wholly relying on the Merit of the Work, I refer it entirely to the impartial Judgment of the Public; and hope judicious Comparisons with other Grammars will be the only Means of recommending This.

It is a pretty frequent, nay almost a general received Notion, that without learning Latin, or other Languages, we cannot arrive at a thorough Knowledge of ENGLISH.

In Answer to which, I beg Leave to observe, that the Reason why those among us, who have learned Latin, &c. are greater Adepts in our own Language than those who have only learned English at Random, or ingrammatically, is entirely from their Knowledge of Grammar in general; which they acquire by learning such or such Languages by It: For though every Language has its peculiar Proprieties or Idiotisms, the Nature of GRAMMAR is, in a great Measure, the same in all Tongues, as before observed.

If

The P R E F A C E.

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If to be Master of any Language, so as to write it with Propriety and Exactness, is to understand it grammatically ; it must certainly be a nearer or more concise Way, to the Perfection of ours, to learn the English Grammar itself, than to go about to study the Latin One, &c. merely to come at the Knowledge of our own from the Nature of theirs.

I, for my Part, have the Satisfaction to be assured, by Experience, that any Person of a tolerable Capacity may, in a short Time, be learned to write ENGLISH independent of the Knowledge of any other Tongue, and that as properly and correctly as if for the PRESS : Yet notwithstanding the Pains many Writers have taken towards speaking and writing our Language aright, with what Improvements Grammarians, in a long Succession, have made one upon another, Grammar is still so frequently taught, or but pretended to, by Masters who either are ignorant of it themselves, or, at best, (and to which I would rather ascribe it) never get the Art of Teaching it to any Advantage to the Scholar ; that (like all other good Things prostituted to mean Purposes, or on frivolous Occasions) it is so far denied the great Reputation and Esteem due to the genuine Excellency of it, that it is become almost ridiculous to profess it ; and as, no Pains ought to be spared in forwarding a Science of such general and extensive Use, a right and infallible Way of Teaching (could it be prescribed) would not by any Means be superfluous : I have therefore annexed the fol-

following compendious Method, which I have used with uncommon Success, for some Years past, and humbly recommend the same, and the Book in general, to the Consideration of those Gentlemen, &c. who are honoured with the Care and Education of Youth, as well as to the Perusal of such Young Ladies, &c. at their leisure Hours, as are desirous of improving themselves in Spelling and Reading.

A. F I S H E R

Newcastle, Nov.

M. 1749.



A



A

PRACTICAL METHOD

O F

Teaching *English* grammatically.

THOUGH Scholars do not enter upon GRAMMAR till they can read tolerably, in a vulgar Way; yet as to conduct the young Learner from his *A, B, C*, may be of Service to *some*, I shall begin with ORTHOEPY or the True-pronouncing of Letters.

What is called the new Method of Pronouncing, has been practised in *Scotland* with tolerable Success; but as it cannot be expressed in *Writing*, I must be obliged to pass it over here, and leave those who have made a *Trial* to their own Choice as to the *Practice* or *Neglect* of it.

After the Scholars know their Letters, ground them well in their Monosyllables, with the soft and hard Sounds of *C* and *G*, and in what Positions they are so and so, [See p. 17, 20.] the Use of *E* silent, and when it is so, [See p. 7.] to sound *ph* as one single Character *f*; to thiz *th* through the Teeth, like the Greek Θ Theta; this they will soon learn from Word of Mouth, by frequent Repetitions. When they are advanced to Words of more Syllables, let them be used to a *distinct* Pronunciation of each Syllable, with a careful Observation of the Letters that compose it; and to prove their Division by Rule.

When they can read pretty tolerably, they should be accustomed to the true Use of *Stops* and *Marks*; which improves them faster in their Reading than is commonly imagined; as the Proportion of *Time*, peculiar

cular to each *Stop*, together with proper *Cadence* and *Emphasis*, divide the Sentences; and thereby render what they read so *intelligible*, that even the Sense itself helps them out with it.

By this Time, we will suppose the Clas*s* entering upon the first Part of Grammar, *viz.* ORTHOGRAPHY or the True Spelling of Words.

Though *Orthography* be a very material Part of Grammar, yet, as a Multiplicity of Rules are more apt to *puzzle* and *confuse*, than *instruct* and *advance* young Scholars, I would advise to pa*s* this over as slightly as may be. But concluding them grounded by Custom in the above, with the Addition of a few more of the most material *Observations*, such as *ci*, *si*, and *ti*, [See p. 3⁵, 47.] the Use of the double Accent, &c. I would excuse a more *critical* and *thorough* Repetition, till frequent Exercise in Spelling the Tables by Heart, &c. has made them *Masters* of *natural Sounds*, and *common Words*; after which they will be better able to remember *Rules*, and their numerous *Exceptions*, with less Difficulty.

Then as explaining and inculcating Rules by *Example*, must needs be the *easiest* and *most effectual* Way, I would recommend the following Table of Words, with the Method of proving them, as a Praxis for *Orthography*, seeing they consist of such Letters as vary in their *Uses* and *Sounds*, according to their *different Positions*; [See p. 57.] after this they should be employed for some Time in Writing the Words down, whilst the *Master*, * or one of the Scholars, reads a Paragraph from the *Spectator*, *News Papers*, &c. and let all that are appointed to write, *copy* from his Reading; then, to create an *Emulation*, compare their Pieces, placing the Scholars according to the Desert of their Performances.

Let the Master write down all their mis-spelt Words right

* Whoever reads, should observe to pronounce *distinctly* without losing the Sound of one single Letter, except such as ought to be silent, and to divide regularly in Pronouncing.

right in their Writing-books to be got by Heart before they leave them ; and withal, make each Scholar write his own into an alphabetical Pocket-book kept for that Purpose : Thus, in a short Time, a great Reduction of their false Spelling may be expected, especially if the Master insists upon their Care in the Perusal of those inserted in their Lists, and makes a second mis-spelling of the same Words a great Fault.

As for PROSODY, I believe it will be found the most speedy and effectual Way to a right Accenting of Words, to make them pronounce, with a due Regard to Accents, where they are marked properly, (as in the following TABLES) which will both ground them in their Spelling, and accustom them to a right Pronunciation.

This is the only Method that can be taken with *any Success*, till they understand *Etymology*, or the Nature and Kinds of Words on which all other Rules in *Prosody* depend.

ETYMOLOGY is next to be run over in its most material Points ; *i. e.* such as are most essential in describing to what *Part of Speech* each Word particularly belongs. Many a poor Scholar has been bewildered and lost in your *long* and *tedious* ETYMOLOGIES ; to prevent which, I would recommend this *short*, but, as I think, *pertinent* ABSTRACT, with a PRAXIS to exemplify and prove the same, &c. [See p. 107.] But I would advise that Scholars be not puzzled with the different Kinds of PARTICLES till they have first got the NAMES, QUALITIES, RELATIVE NAMES, and VERBS, after which nothing will remain upon Hand but the Particles, which, I believe, may soonest be made distinguishable one Kind from another by the following METHOD.

Make the Scholars write them down in their respective Pocket-books, as under Adverbs, [See p. 94] now, to-day, already, before, yesterday, heretofore, long since ; *i. e.* all the Adverbs without Distinction of Time, Number, Place, &c. and so with the Conjunctions, Prepositions

positions, and *Interjections*. Thus having them in a little Space under their Eye, any one may soon be made acquainted with the Nature and Properties of each.

Among many Masters who pretend to teach GRAMMAR, I know ETYMOLOGY is either entirely neglected, or, above every other Part, taught to little Purpose, though that on which all others in a great Measure depend, and in my Opinion, so very essential to polite Writing, that I cannot think any one qualified to speak, write, or compose with a happy Propriety, a Clearness, and Comprehensiveness of Expression, who has not a thorough Knowledge of and Regard to it.

In learning Latin, making Exercises from FALSE CONCORD, is reckoned the most expedient Method, to a thorough Knowledge of Syntax; and though our Language is less tedious and difficult in this Part, having fewer Genders, Cases, Times, &c. yet, I think, Exercises of Bad English, under the few Rules we have, after the Manner of Clark's or Bailey's *Examples for the Latin Tongue*, must needs be altogether as requisite to a critical Knowledge of our own. To which End I have laid down the following Exercises.* [See p. 128]

As I have never observed this Method recommended or prescribed by others, I shall be glad if it possesses the Merit to be improved upon: This, I believe, I may venture to say in its Vindication, that any thinking Person must allow it to be necessary, who will allow himself to observe how often the *syntactical* Part of our Language suffers from many People of all Ranks, both in speaking and writing; and that by a long Familiarity, Custom, the grand Establisher of all Things, has rendered false Concord so natural to us, that it is impossible for any one to speak and write correctly, who is unacquainted with SYNTAX, or has not learned the Language in a grammatical Way.

* In those Exercises the Improprieties consist chiefly in the Relation of Names, Verbs, and Comparison of Qualities, as Change or Alteration in other Parts would be prejudicial to the Sense.



A NEW
GRAMMAR
OF
The English Language.

Of GRAMMAR in general.

Q. **W**HAT is Grammar?
A. Grammar is the Art of expressing the Relation of Things in Construction, with due Accent in speaking, and Orthography in Writing, according to the Custom of those whose Language we learn.

Q. *What do you learn Grammar for?*
A. To speak and write properly and correctly, by Rule.

Q. *What does Grammar treat of?*
A. Letters, Syllables, Words, and Sentences.

A. Of

2 INTRODUCTION.

Of ENGLISH GRAMMAR in particular.

Q. *Into how many Parts is Grammar divided?*

A. Four, which shall be treated of in the following Order in this ESSAY.

1. ORTHOGRAPHY.
2. PROSODY.
3. ETYMOLOGY.
4. SYNTAX.

1. Q. *What is Orthography?*

A. The Art of true Spelling, which teaches to write every Word with proper Letters: But as concerned in Pronunciation, it shews how to give the due Sound of them; and, for that, it is called *Orthoepy*.

Q. *How do you explain the Difference between Orthography and Orthoepy?*

A. The Difference is, that *Orthography* relates to the true writing of Words; as, we must write *Bishop*, not *Bushop*:

And *Orthoepy* to the true pronouncing them; as, we must pronounce *Servant*, not *Sarvant*.

2. Q. *What is Prosody?*

A. *Prosody* is that Part of Grammar which shews how to mark, or pronounce Syllables in Words, according to their true Accent and Quantity.

3. Q. *What is Etymology?*

A. *Etymology* treats of the several Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeness to one another.

4. Q. *What is Syntax?*

A. *Syntax* teaches the right joining of Words in a Sentence, or Sentences together.

OF



OF
ORTHOGRAPHY:
OR,
TRUE SPELLING.

P A R T I.

C H A P T E R I.

What is a Letter?

A. A Letter is a Mark or Character denotin^g a simple, uncompounded, articulate Sound.

Q. How are the complete Set of Letters called by the Learned?

A. The Alphabet.

Q. What do you mean by the Alphabet?

A. Alphabet is a Word made up of the Names of the two first Greek Letters; namely, *Alpha* and *Beta*, answering to our *A* and *B*, whereby is meant the whole Number of our twenty-six English Letters; as, when a Boy is in his *A, B, C, &c.*

T H E

A L P H A B E T.

Roman.	Italic.	English.	Sound of each Letter.
1 A a	A a	A a	a
2 B b	B b	B b	bee
3 C c	C c	C c	see, or ke
4 D d	D d	D d	dee
5 E e	E e	E e	e
6 F f	F f	F f	eff
7 G g	G g	G g	gee, or gue
8 H h	H h	H h	atch
9 I i	I i	I i	i
10 J j	J j	J j	ja
11 K k	K k	K k	ka
12 L l	L l	L l	ell
13 M m	M m	M m	em
14 N n	N n	N n	en
15 O o	O o	O o	o
16 P p	P p	P p	pee
17 Q q	Q q	Q q	ku
18 R r	R r	R r	ar
19 S s	S s	S s	ess
20 T t	T t	T t	tee
21 V v	V v	V v	vee
22 U u	U u	U u	u
23 W w	W w	W w	double u
24 X x	X x	X x	eks
25 Y y	Y y	Y y	wi
26 Z z	Z z	Z z	zed or ze

Q. How are these Letters divided?

A. Into *Vowels* and *Consonants*.

C H A P. II.

Of the VOWELS.

Q. *WHAT is a Vowel?*

A. A *Vowel* is a Letter, which without the Help of any other Letter joined to it, doth, by itself, denote a perfect Sound, and often alone makes a perfect Syllable; as, *A*, *I*, *O*, &c.

Q. *How many Vowels are there?*

A. Five; *a*, *e*, *i*, *o*, *u*, and *y*, when it follows a Consonant; which is only a different Character, being either sounded like *i*, as in *by*, *thy*; or like *e*, as in *happy*, *Mercy*, &c.

Q. *How many Sounds has a Vowel?*

A. Two in general, viz.

A LONG SOUND,

When the Syllable ends with a Vowel, either in Monosyllables, or in Words of many Syllables; as, a-ny, the, I, tu, you; or, as Nā-ture, Ni-tre, No-vice, Nu-sance: And

A SHORT SOUND.

When the Syllable ends with a Consonant, either in Monosyllables, or others; as, Hāt, hēr, bīt, rob, Tūn; or as, Bār-bēr, bīt-tēn, Būt-ton.*

Q. *Are there no Exceptions to this general Rule?*

A. 1. Yes, in case of a double Accent; as, *Ba-lance*, *Cba-pel*, &c. where the *l* and *p*, having each a double Sound, must be supposed as double Letters,

A. 3

ters,

* Any one accustomed to divide by Rule will never be at a Loss to know at first Sight, where every particular Syllable of the longest Word ends, and whether with a Vowel or Consonant.

6 Of ORTHOGRAPHY: or,

ters, and the first Syllable of each of these Words to end with a Consonant ; as, *ballance Chappel* *.

2. Where *e* final only lengthens the former Vowel ; as *mine, thine,*

Of the Vowel A.

Q. What have you to observe of the Letter A ?

A. It must be observed, that when *A* is short, (i. e.) when it is in a Syllable that ends with a Consonant as above remarked, it must be pronounced as the Scots commonly found it, (viz.) like *au*, or *aw* ; as in *tall, Wall, or Malt, Salt, &c.* when it is sounded long, it must be pronounced in the Manner common to the *English* ; as in *made, ma-ny.*

Q. Does a ever lose its Sound ?

A. 1. *A* is not sounded in the Words *Diamond*, (Dimond) *Villain*, (Villin) *Curtain*, (Curtin) &c.

2. Most of the proper Names that have *aa*, drop one of them in the Pronunciation ; as, *Isaac, (Izac) Canaan, (Canan) Balaam, (Balam) ; except Ba-al, Ga-al.*

3. In Monosyllables, where *e* comes before it, *a* loses its Sound, and the *e* is sounded long ; as, *Flea, Lea, Pea, Plea, Sea, Tea, yea.*

Of the Vowel E.

Q. What have you to observe of this Letter ?

A. It is long or short by the general Rule before noted ; and final *e* serves to lengthen the former *e* in the same Syllable, like as it does any other Vowel ; as *here, mete, thēse.*

Q.

* See the double Accent explained under the first Table of Spelling.

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Q. Is single e then never sounded long at the End of Words?

A. Yes, at the End of some proper Names; as, *Jef-se, Ca-ta-stro-phe, Geth-se-ma-ne, Eu-ni-ce, Phe-be, Pe-ne-lo-pe, &c.*

Also e is sounded long in *be, she, me, we, be, ye, and the.*

Q. What is the Use of final or silent e?

A. 1. It makes the Vowel, or Syllable, before it long, which would otherwise be short; as, *Hat bate, Mat Mate, + except in come, some, give, live.*

Q. Doth final e silent always lengthen the Vowel, or Syllable before it?

A. Final e silent, after two Consonants, doth not lengthen the Syllable; as *Badge, Wedge, Hinge, Revenge, &c. except strange, change, range, waste, baste, Paste, taste, &c.*

Also *bind, find, Hind, kind, mind, Rind, &c.* are still sounded long, though e final be left out; which formerly used to be set after them.

Q. Does final e ever suffer any Change?

A. It seems to alter its Situation in some Words, and to sound before *l* and *r* in Words with final *cre, tre, le; as, Acre, (Aker)Mitre, (Miter)humble, (humbel) &c.*

Q. Does the adding s after silent e at the End give any Sound to the e?

A. If the Word ends with *be, de, fe, ke, le, me, ne, pe,*

† E-silent is always to be written after *c* and *g*, when sounded soft; not only in the End, but also in the Middle of Words; as,

Advance—Advancement, encourage—Encouragement;
unless *i* follows them; as,

Vice—vicious, Rage—ragious, Courage—courageous.

8. Of ORTHOGRAPHY: or,
pe, re, and te, the e remains silent, though s be added; as,

be	bribe	—bribes	me	name	—names
de	tide	—tides	ne	tune	—tunes
fe	as fife	—fifes	pe	stripe	—stripes
ke	lake	—lakes	re	share	—shares
le	tale	—tales	te	fate	—fates

Q. Are there no Words which gain a new Syl-lable by adding s to final e?

A. Yes, such as end in ce, ge, se, ze; as, Face—Faces, Stage—Stages, Horse—Horses, Affize—Affizes, &c.

Of the Vowel I.

Q. What have you to observe of the Letter i?

A. Besides its being long or short by the general Rule with other Vowels, it is also long

Before	gb	gbt	gn	bigb,	ld*	ld*	Child,
	ght	ght		fight,	mb	mb	climb,
				Sign,	nd	nd	kind,

* Except build, guild, and in Words derived from these.

Q. How is i sounded in proper Names ending in iah?

A. I is sounded long in proper Names ending with iah; as, Hezekiah, Jeremiab, &c.

Q. How is i sounded before a Vowel in other proper Names?

A. I is sounded short in other proper Names; as, Sziel, Eliab, Miriam.

Q. When is i sounded like ee?

A. I is sounded like ee; in, machine, (macheen) Magazine, (Magazeen) oblige, (obliege) &c. from the French.

Q.

TRUE SPELLING.

Q. *Is the Sound of i ever lost?*

A. It is ; as in *Piece, pierce, view, Salisbury, &c.*

Also in *Medicine* ; (Medcine) but not in *me-
dicinal*.

Q. *Have you any furtber Observations of the
Letter i?*

Yes ; it is worth observing, that *i* never ends any *English Word*, but either *e* is added to it ; as *busie, crucifie, or y* is made Use of in its Room ; as *busy, crucify*, which is now the common Way.

Of the Vowel O.

Q. *What is observable of o?*

A. In some Words, of the plural Number, from the Latin, *o* is sounded long in the last Syllable, though a Consonant follows it, as ; *Folios, Quartos, &c.*

Q. *When is o sounded like oo?*

A. When *o* is long, it sounds mostly like *oo* ; as in *do, doing, move, prove.*

Q. *In what Words is the Sound of o lost?*

A. *O* is lost in these Words ; as, *Coroner, (Crowner) Feofee, (Feffee) Nickolas, (Niclas) Carrion, (carrin) Chariot, (Charrit.)*

Q. *When is o sounded like i?*

A. *O* is commonly sounded like *i*, in *Women, (Wimen) Flagon, (Flagin.)*

Q. *When is o sounded like u?*

A. *O* is sounded like *u* in *Attorney, (Attturney) Compasses, (Cumpasses) Conduit (Conduit) conjure, (cunjure) Constable, (Cunstable) London, (Lundon Monmouth, (Munmouth) Pommel, (Pummel.)*

Q. *When is o silent?*

A. At the End of Words of more Syllables than

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than one purely English; as *righteous*, *pious*,
virtuous, &c.

Of the Vowel U.

Q. Does u ever change its Sound?

A. It sometimes doth.

1. Into the Sound of e? as in *bury* (berry) *bu-
rial*, (berrial.)

2. Into i; as in *busy* (bisse) *Business* (Bizzns.)

Q. What do you observe of u after g?

A. U after g is mostly silent, as *Guest*, *Guilt*,
Tongue, *Plague*, *Rogue*, *Vogue*, &c. But it serves
to retain the hard Sound of g, which without it
would be soft.

Q. Doth u ever end any English Words?

A. U ends no Words but these five, *you*, *thou*,
Beau, *lieu adieu*; the three last of which we have
from the French. Instead of final u, we put *ew*,
or *ue*; as, *few*, *due*, &c.

Q. Does u always sound long or short, according
to the general Rule as other Vowels?

A. No; u is sounded short in all Words ending
with ure after the Letter t; as, *Creature*, *Gesture*,
Lecture, *Picture*, *Scripture*, &c. In all which, and
many more, the u in the last Syllable is short, though
it ends with silent e; but in all other Positions the
u is sounded long or short, according to the ge-
neral Rule.

Of the Vowel Y.

Q. When is y a Vowel?

A. When it ends a Word or Syllable; as, *by*,
thy, *Mercy*, *Money*.

Q. What is the Sound of y as a Vowel?

A.

A. The same as *i*, and is used at the End of Words instead thereof; for *I* ends no English Words.

Q. What have you further to observe of *Y*?

A. 1. *Y* final in Names Singular is always changed into *ie* in the Plural; as *cry*—*Cries*, *Enemy*—*Enemies*, *Mercy*—*Mercies*.

2. *Y* is seldom found in the Middle of Words, except *Egypt*, *Hymn*, *Rhyme*, *System*, and some others of Greek Origin, and then it is a Vowel; and in English Words before the Termination *ing*; as *marrying*, *burying*, but before other Terminations we use *i* and not *y*; as *married*, *buried*, *dutiful*, *craftiness*, &c. yet it is always retained after a Vowel; as *pray*, *praying*, *prayed*, &c.

3. When it begins a Syllable it is a Consonant; as, *yes*, *yonder*, *Yesterday*.

C H A P. III.

Of the DOUBLE VOWELS, called Diphthongs.

Q. *WHAT* is a Diphthong?

A. A Diphthong or double Vowel, is the meeting of two Vowels in the same Syllable*.

Q. How many Sorts of Diphthongs, or double Vowels, are there?

A. Two, proper and improper.

Of

* Meeting, that is the Union, or Coalition of two Vowels; which is better than to say the sounding of two Vowels: For in some Diphthongs, the Sound of one of the Vowels is never heard; as in *Measure*, *Pleasure*, where the Sound of *a* is not heard.

12 Of ORTHOGRAPHY: or,
Of the Proper Diphthongs.

Q. What do you mean by a proper Diphthong?

A. A Proper Diphthong is where both the Vowels are sounded; as, *oi* in *Voice*; *ou*, in *House*, &c.

Q. Which are the Proper Diphthongs?

A. The Proper Diphthongs are *ai*, *au*, *ee*, *oi*, *oo*, and *ou*.

Q. Do they always retain their mixed Sound?

A. Not always; for, 1. *ai* is sometimes turned into the Sound of *e* or *i* short; as *Fountain*, (*Founten*) *Mountain*, (*Mounten*) *Villain*, (*Villin*) *Captain*, (*Captin*) *Chaplain*, (*Chaplin*) *Curtain*, (*Curtin*.)

2. *Au* usually keeps one and the same Sound; as in *laud*, *Fraud*, &c. but it loses the Sound of *u* in *Aunt*, (*Ant*) *gauge*, (*gage*.)

3. *Ee* always retains its long Sound; as in *Creed*, &c. except in compound Words.

4. *Oi* always keeps its long Sound; as in *boil*, *toil*, &c. Compound Words excepted.

5. *Oo* is sometimes sounded like *u* short; as in *Blood*, *Food*, &c. and like *o* long, in *Door*, *Floor*.

6. *Ou* usually keeps one and the same Sound; as in *House*, *Mouse*; but sounds like *u* short in *Couple*, *Trouble*, *Scourge*, &c.

Q. Are the Sounds of the Proper double Vowels always written with the same Letters?

A. No; for *ai*, *au*, *oi*, and *ou*, end no English Words, (except *ou* in the Words *thou*, *you*) but are changed into *ay*, *aw*, *oy*, and *ow*; as in *Day*, *Claw*, *Boy*, *Plow*. *Oo* never begins or ends any English Words, except *too*.

Of

Of the Improper Diphthongs.*

Q. What do you mean by an Improper Diphthong?

A. An Improper Diphthong is where the Sound of but one of the two Vowels is heard; as, *e* in *People*, &c.

Q. Which are the Improper Diphthongs?

A. The Improper Diphthongs are *aa*, *ea*, *eo*, *eu*, *ei*, *ie*, *oa*, *oe*, (*æ*) *ue*, *ui*, (likewise *æ* from the Latin which is still used in some proper Names) and are sounded in the Manner following, viz.

sound like		
1. { <i>a</i> long in <i>aa</i>	{ <i>a</i> short in <i>ea</i>	{ <i>Aaron</i> , <i>Baalim</i> , &c. <i>Isaac</i> , <i>Canaan</i> , &c.
2. { <i>a</i> short in <i>ea</i>	{ <i>e</i> short in <i>eo</i>	{ <i>bearken</i> , <i>Heart</i> , <i>hearty</i> . <i>Breath</i> , <i>Breast</i> , <i>dead</i> , <i>dealt</i> . <i>Beam</i> , <i>deal</i> , <i>Retreat</i> .
3. { <i>e</i> short in <i>eo</i>	{ <i>e</i> long in <i>o</i> short in	{ <i>Jeopardy</i> , <i>Leopard</i> , <i>Leonard</i> . <i>People</i> , <i>feodatory</i> , <i>Feodum</i> . <i>George</i> , <i>Geography</i> , <i>Georgics</i> .
4. { <i>eu</i>	{ <i>o</i> long in <i>or</i>	{ <i>Shew</i> , <i>Sbrewd</i> , <i>Shrewsbury</i> . <i>Dew</i> , <i>Deuce</i> , <i>Pleurisy</i> , <i>Jewel</i> .
<i>ew</i>	{ <i>u</i> long in	
5. { <i>e</i> long in <i>ei</i>	{ <i>i</i> long in	{ <i>Deceit</i> , <i>Receipt</i> , <i>either</i> . <i>Height</i> , <i>Sleight</i> , <i>Weight</i> , &c.

B

6.

*When a Proper Diphthong loses its natural Sound, and changes to any other simple Sound, it ceases to be a Proper, and becomes an Improper Diphthong, as having only the single Sound of one single Vowel; except where *oo* sounds like *oo*; as in *could*, *should*, *would*; for *oo* is also a Proper Diphthong.

6.	{	e long in	{	Belief, Besiege, Chief, Cashier.
ie*	{	e short in	{	Fierce, pierce Piestrum.
7.	{	o long in	{	Boat, Coat, Doat, Goat, Soap.
oa	{	ai — in	{	Goal, (a Prison) Goaler. †
8.	{	e long in	{	Oeconomy, Phoenix, Oedipus.
oe	{	o long in	{	Doe, Foe, Sloe, Toe, Woe.
9.	{	e short in	{	Guest, guess, Guerdon, &c.
ue	{	u long in	{	accrue, Avenue, ensue, pursue.
10.	{	i short in	{	Biscuit, Bnild, rebuild, &c.
ui	{	i long in	{	guide, quite, beguile, disguise.
		u long in	{	bruise, recruit Fruit, &c.
e, as e long in		Æneas, Æsop, Ætna, &c.		

Q. Are not the Vowels in these Improper Diphthongs sometimes parted and make two distinct Syllables?

A. 1. They are parted mostly in compound Words, where the next Syllable begins with a Vowel; as, *re-iterate*, *re-imburse*, *pre-amble*, &c.

2. In Words ending with *ed* or *er*; as *Di-er*, *Clothi-er*, *di-ed*, &c.

3. In Hebrew Words; as, *Zo-an*, *Zo-ar*, *Gil-bo-a*.

4. In Greek Words; as, *Cesare-a*, *Ide-a*.

5. In Words from the Latin; as, *be-atitude*, *cre-ate*, *Cre-ator*, *qui-et*, *Soci-ety*, &c.

6. Also in some English Words; as, *Miscre-ant*, *Venge-ance*, *Cru-elt-y*.

Of

* At the End of Words it is writ with *y*; as *busy*, *crucify*, &c. and not *busie*, *crucifie*.

† It would be better to write it always *Jail*, as it is sometimes done.

Of Triphthongs, or Treble Vowels.

Q. Do more than two Vowels ever meet together in a Syllable?

A. Yes, sometimes three; as, *eau* in *Beauty*, and are called a *Triphthong*, when they make but one Syllable.

Q. How many Triphthongs are used in English?

A. We have adopted seven or eight, and mostly from the *French*; as, 1. *eau*, in *Beauty*. 2. *ieu*, in *lieu*. 3. *iew*, in *View*. 4. *uai*, in *Quail*. 5. *uea*, in *Quean*. 6. *uee*, in *Queen*. 7. *eye*, in *Eye*. 8. * *uoí*, in *Quoin*, *Quoit*.

Q. How are they sounded?

A. The first three as *u long*; the fourth as *ay*; the fifth and sixth as *e long*; and the seventh as *i long*.

C H A P. IV.

Of the CONSONANTS.

Q. *WHAT* is a Consonant?

A. A Consonant is a Letter that cannot be sounded without adding a *Vowel* before or after it; as *m*, which is sounded *em*; *p*, which is sounded *pe*.

Q. How many Consonants have we in the English Tongue?

B 2

A.

* This *Triphthong* is excluded our Language of late, as we now more properly write, *Coin*, *Coit*, instead of *Quoin*, *Quoit*.

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A. Twenty-one; namely, *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z.* †

The first Division of Consonants.

Q. What is the first Division of Consonants?

A. Single and Double Consonants.

Q. Which are Double, and which are Single?

A. X and z, made of cs and ds, are Double Consonants; and all the rest are Single ones.

The second Division of Consonants.

Q. What is the second Division of the Consonants?

A. Mutes and Semivowels, or Half Vowels.

Q. What is a Mute?

A. A Mute is a Letter which makes no Sound without a Vowel added; such are b, c, d, g, j, k, p, q, t, v.

Q. What is a Half Vowel?

A. A Half Vowel is a Letter that has some imperfect Sound without a Vowel added; such are f, b, l, m, n, r, s, y; four of which are called Liquids, namely, l, m, n, r.

Q. Why are these called Liquids?

A. Because of that easy Motion with which they nimbly glide away after a Mute in the same Syllable, without any Stand; as ble in blemish, and pro in probable.

B.

Q. What is observable of b?

A. Some Words ending in mb, quite lose the Sound

† The Word Consonant signifies Agreement; and those Letters are so called, that agree with the Vowels in expressing Sounds.

Sound of *b*, and are pronounced short; as *dumb*, (dum) *Crumb*, (Crum) *Lamb*, (Lam) *Limb*, (Lim) *Plumb*, (Plum) *Thumb*, (Thum.)

And some do so with *bt* final, or middle; as, *Debt*, (det) *Doubt*, (dout) *Debtor*, (Detor) *Subtile*, (Suttle.)

Q. *In what Words does b lose its Sound, and serve only to lengthen the Syllable?*

A. *B*, like *e* final, lengthens the foregoing *Vowel* in *climb*, (clime) *Womb*, (Wome) *Coxcomb*, (Coxcome.)

C.

Q. *What have you to say concerning the Letter c?*

A. This Letter must not be put between two *Consonants*, as *drink*, not *drinck*, except before *b*, as *Match*, *Watch*.

Q. *How many Sounds has c?*

A. Two; a soft Sound like *f*, in *Cedar*; and a hard Sound like *k*, in *cat*.

Q. *Where is c to be sounded soft?*

A. 1. Before, *e*, *i*, and *y*; as in *cement*, *City*, *Cypher*, except *Sceva*, *Scheme*, *Skeleton*.

2. *C* is also sounded soft before an *Apostrophe*, (') denoting the Absence of *e*, or as if *e* was written before a *Consonant*, and yet silent; as, *danc'd*, (danced) *plac'd*, (placed.) *

B 3

Q.

* As there is no Difference in the Sound of *f* and *c* before *e*, *i* and *y*, this is one of the hardest Things in the English Tongue, to know when to write the one, and when the other, there being no settled Rules for this Purpose; and Grammarians, multiplying Observations, rather confound than help the Learner: Since that Rule can be of little Service, that admits of

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Q. When is c to be sounded hard?

A. C is hard like k before a, o, u, and the Consonants l, r; as, *can*, *Cord*, *Cub*, *clean*, *Crab*.

Q. What Words are there in which c is not sounded?

A. C before k is quite lost in Monosyllables; as, *Back*, *Crack*, &c.

It is lost also in these Words, *Scism*, (Sizm) *Verdict*, (Verdit) *Indictment*, (Inditement) *Victuals*, (Vittles) *Victualler* (Vitler) *perfect*, (perfit) *perfected* (perfited) *Perfection*, *effeetive*, &c. But it is sounded in *Perfection*, *effeetive*, &c.

Q. When is ch sounded like k?

A. Cb is sounded like k in most foreign Words, and especially in the proper Names of the Bible; as, *Archippus*, *Archangel*, *Baruck*, *Chymist*, *Choler*, *Cbaos*, *Character*.

Q. Are not some particular Words excepted?

A. The antient English Sound of cb is usually retained in these Words, *Archbishop*, *Archdeacon*, *Rachel*, *Cberubim*, *Arch*, *Architect*.

Q. How is the French ch sounded?

A. The French sound cb like sh; and we retain that sound in many Words immediately received from them; as, *Chevalier*, (Shevalier) *Machine*, (Masheen) *Capucin*, (Capusheen) *Chaise*, (Shaize) *Champaign*, (Shampane.)

Q.

of such a vast Number of Exceptions: In this or any other Case, until the Learner be confirmed in a correct Way of Spelling, let him not trust his uncertain Judgment, without consulting a Dictionary, when he meets with a Word of which he has not a just Idea: And to prevent his mistaking the same Word another Time, he should write it down in his Pocket-Book, which is the best Method to improve him in Spelling truly.

TRUE SPELLING. 19

Q. Can you give another Observation of the Sound of *ch*?

A. *Ch* is pronounced as *qu* in *Choir*, (Quire) *Chorister*, (Quirister.)

Also *ch* at the End of a Word takes *t* before it, as, *Ditch*, *Bitch*, except some few common Words, as, *much*, *suck*, *rich*, *which*.

D.

Q. What is observable of *d*?

A. The Termination *ed* is often shortened into *t*; as, *burned*, *burnt*; *skipped*, *skipt*; *ripped*, *ript*; *blessed*, *blest*; *sassed*, *tost*, &c. But this shortening is never to be used when any Word in *d* or *t* final takes the Termination *ed* after it; as, *land--landed*, not *land'd*; *part--parted*, not *part'd*: Nor even when *d* or *t* follows it in the next Word.

Q. Is ever the Sound of *d* lost?

A. *D* is not sounded in *Wednesday*, (Wensday) *Ribband*, (Ribbin) *Diamond*, (Dimon.)

F.

Q. What are your Observations of the Sound of *f*?

A. 1. *F*, in the Word *of*, is sounded strong, like *v*; as, *the Lord Mayor of* (ov) *London*.

But *off* (at a Distance) is sounded with a fine Aspiration; as, *to keep off*, *to carry off*, (as if it was opb.)

2. *F*, in the Plural Number, is actually changed into *v*, and has its Sound; as, *life--lives*, *wife--wives*.

G.

Q. How many Sounds has *g*?

A.

A. It has two Sounds, like *c*, the one hard and the other soft.

Q. When is *g* sounded hard?

A. *G* is always hard before *a, o, u, l, r*, and at the End of a Syllable, or Word; as, *Garment, gone, Gun, Glass, grow, bring, bring-ing*: Also when *g, g* come together they are both hard, though *e* or *i* follows; as, *Dagger, Beggar, hugging*; except, *suggest, Suggestion, exaggerate, Exaggeration*.

Q. When is *g* sounded soft?

A. *G* is usually sounded soft before *e, i, and y*; like *je, and ji*; as, *Gender, Ginger, Gypsy*.

Q. Are there not some Exceptions?

A. Yes, there are three Sorts of Exceptions.

1. All proper Names in the Bible have *g* hard before *e* and *i*, because they are always so pronounced in their Originals; as, *Gethsemane, Gibon, Gilboa, &c.* and some others; as, *Gilbert, Argyle*.

2. *G* before *e*, is hard in the following common Words; *Anger, Auger, beget, eager, Finger, forget, Geer, Geese, geld, get, Gewgaws, Hanger, Hunger, linger, longer, Monger, Singer, together, Tyger, winged, wringeth, wrongeth, Wrongs, younger*.

3. *G*, before *i*, is hard in these Words; as, *begin, begirt, forgive, giddy, Gift, Gills, gild, gilt, Gilder, Gimlet, gird, Girdle, Girl, Girth, give, &c.*

Q. Is *G* ever sounded like *dg*?

A. In a few Words; as, *Roger, College, Digit, Flagelet, frigid, Legerdemain, magic, Pigeon*.

Q. Is the Sound of *g* ever lost?

A. 1. *G* before *m* and *n*, in the same Syllable, is silent: as, *Seignor, (Senior) Sovereign, (Soverein)*

rein) *Pblegm*, (Fleme) *Sign*, (Sine) *deign*, (dein) *reign*, (rein) *arraign*, (arrain) *Gnat*, (Nat) &c.

Q. How is *gh* sounded in the Beginning of Words?

A. *Gb*, in the Beginning of Words, sounds like *g* hard, though it is very rarely used; as, *gbitar*, *Ghoſt*.

Q. Is not *gh* sometimes sounded like *ff* and *ro*?

A. 1. The proper Sound of *gb* is out of the Throat; but, to take off the Roughness, it is grown customary to sound it like *ff*; as, *cough*, (coff) *laugh*, (laff) *enough*, (enuff*) &c. and sometimes to neglect it quite

2. The Sound of *gb* at the End of several Names of Places is the same as *ro*; as, *Edinburgb*, (Edinburro) *Gottenburgh*, *Gottenburro* *Hamburgh*, (Hamburro.)

Q. Can you give any Examples where *gh* is not sounded?

A. *Gb* is not sounded in the following Words, but only lengthens the Syllable; as, *Almighty*, (Almity) *Daughter* (Dauter) *delight*, (delite) *Right*, (Rite) *thougħ*, (tho) &c.

H.

Q. Is *h* to be sounded at the End of Words?

A. *H* is not sounded at the End of some Words; as, *Jebovah*, *Messiah*, &c. but it is always sounded if *t* or *c* goes immediately before it; as, *match*, *catch*, *bath*, *Bath*, &c.

Q. What do you observe farther about *h*?

A.

* *Enough*, when it signifies a sufficient Quantity sounds, as here, *enuff*: But, when it signifies a sufficient Number, it sounds *enow*; and it would be better to write it so.

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A. 1. *H* is almost silent in *John, Thomas, Honour, Heir, honest.**
2. *H* is not written before any final Consonant but *t*; as, *Knight, Light, might.*
3. *H* is lost after *r*; as, *Rhine, Rheum, Rhetoric, Rhenish.*

J,

Q. *What is observable of j?*

A. If this Letter be always tailed, as it ought to be, and the Learner accustomed to call it *ja*, no other Rules or Observations are necessary about it: It always begins a Syllable, and it is put before Vowels only; as, *James, Joseph, June, &c.* and always bears the Sound of soft *g*.

K.

Q. *What is observable of k?*

A. It begins all Words of a hard Sound before *e, i, and n*; as, *keep, kill, Knife, know, &c.* but is never put before any other Letter, and even before *n*, with so much Constraint, that it always changes its Sound for that of *b*; as, *Hnight* for *Knight*: If the Sound of *k* comes before any other Consonant, it is expressed by *c*; as in *Character, clear, cringe, &c.*

Q. *Have you no further Observations of the Letter k?*

A. *K* may be omitted in the ending *ick*, in Words

* From this it is that some Grammarians reckon *b* a useless Letter, as it is only an Aspiration or soft Breathing in many Words; yet I cannot agree with them, as its Sound is so strong, and its Uses so manifest in *Hand, Ham, Hall, Hell, &c.* which, without it, would be *and, am, all, ell.*

Words of two or more Syllables, such as *Musick*, *Logick*, *Arithmetick*; which, though it is an old established Way of Spelling, most of our modern Authors leave it out as a superfluous Letter, and write *Music*, &c. justly alledging that *c* at the End of Words is always hard like *k*, without *y* or silent *e* to soften it, as in *Chace*, *Clemency*, &c.

L.

Q. *What is observable of the Sound of l?*

A. It is sometimes sounded like *r*; as, in the Word *Colonel*, (Cornel.)

Q. *What Words leave out l in the Pronunciation?*

A. *L* is silent in a few common Words as *Calf*, (*Cafe*) *Folk*, (*Foke*) *Psalm*, (*Psaum*) *Salmon*, (*Sammon*) &c. also in some Names of Places; as, *Alnwick*, (*Anwick*) *Lincoln*, (*Lincon*) &c.

Q. *Have you any thing further to observe concerning l?*

A. 1. *L* in Words of one Syllable, is usually doubled at the End; as, *all*, *well*, *will*, *toll*, *full*, &c. except when a Diphthong comes before it; as, *bail*, *feel*, *Fool*, *Soul*: Most of Words compounded with *all*, are also written with one *l*; as, *Almighty*, *almost*, *always*, &c.

2. No Words of above one Syllable end in *ll*; as, *beautiful*, *faithful*, &c. except Words accented on the last Syllable; as, *install*, *instill*, *recall*, &c.

M.

Q. *What is observable of the Letter m?*

A. *M* sounds like *n* in the Words *Accompt*, (*Account*) and *Accomptant*, (*Accountant*.)*

N.

* They are commonly written *Account*, *Accountant*.

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N.

Q. What Words leave out *n* in the Pronunciation?

A. *N* is never heard at the End of a Word after *m*; as, *Autumn*, *Column*, *condemn*, *contemn*, *damn*, *Kilm*, *limn*, *solemn*; but *n* must be written, because the Words have a foreign Derivation.

P.

Q. In what Words is *p* written and not sounded?

A. *P* is very obscure, if not quite lost before : at the Beginning of Words ; as, in *Psalmist*, *Psalm*, *Psalter* ; or between *m* and *t* ; as, *tempt*, *Attempt*, *exempt*, *Contempt*, *empty*, *sumpter*, *Symptom*.

Q. How is *ph* to be sounded?

A. When *ph* are in one Syllable, they always sound like *f*; as *Phantasy*, *Diphthong*, *Epitaph*; But when they are in different Syllables, each hath its natural Sound ; as, *Shep-berd*, *up-hold*, &c.

Q. Is the Sound of *ph* ever changed?

A. In some Words it sounds more strongly, like *v*; as *Stephen*, (Steven) *Nephew*, (Nevew.*)

Q. How is *q* sounded?

A. Like *ku*, or *k*, and has always *u* after it. It ends no Words without an *e* after it ; and that but a few from the *Latin* in *quus* ; as, *oblique*, *antique*, from *obliquus*, *antiquus* ; in which the *qu* sounds like *c* hard, or *k*, and must be so pronounced. Words from the *French* change *que* into *c*, or *k* ; as, *risk*, *traffic*, from *risque*, *traffique*.†

R.

* Note, *Pb* is silent in *pbiblic*, (tislic) *pbiblical*, (tisical).

† Some reckon this as an useless Letter, because *c* or *k*, might supply its Place.

R.

Q. *What is observable about r?*

A. It is sometimes sounded double; as in *Forage, Parish, perish, &c.*

And is lost in some Words; as, *Worcester, (Wosten) Worsted, (woosted.)*

S.

Q. *How many Sounds has s?*

A. Two: 1. A soft Sound, like hissing; and this is its proper and natural Sound.

2. A hard and more obscure Sound, like z, at the End of Words; also after an improper Diphthong in the Middle of Words.

Q. *Can you give any Examples of the soft hissing Sound of s?*

A. *This, thus, us, yes; but all Monosyllables, except these four, which end with the strong hissing Sound of s, are to be written with ss; as, hiss, bless, &c.*

But in Words of more than one Syllable, after *ou* the *s* is not doubled; as, *glorious, gracious, tedious, &c.*

Q. *Can you give any Examples of the hard Sound of s?*

A. *As, has, his, was; and it is always thus sounded at the End of Monosyllables ending with single s; (except the four beforementioned, namely, this, &c.) and after an improper Diphthong in many Words; as, Raise, Praise, Reason, graciously, Righteousness, &c.*

Q. *What other Observations have you of s sounding hard?*

A. *S is sounded hard, like z, in all Words of*

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the plural Number, and in all Verbs of the third Person singular; as, *Names*, *Worms*, *be bears*, *she reads*.

Also when *s* follows a Syllable sounded long; as, *grows*.*

Q. In what Words is *s* not sounded?

A. *S* is not sounded in *Carlisle*, *Lisle*, *Viscount*, *Island*, *Isle*, &c.

T.

Q. How is *ti* sounded before a Vowel?

A. Like *si*, or *sh*; as *Nation*, *Oblation*, &c.

Q. Are there not some Exceptions?

A. Yes; there are three Exceptions:

1. *Ti* keeps its own natural Sound when *s* or *x* goes immediately before it; as, *celestial*, *Com-mixtion*, &c.

2. Comparatives in *er*, and Superlatives in *est*, from Adjectives ending in *ty*, give *ti* its natural Sound; as, *mighty*, *mightier*, *mightiest*.

3. Names Plural, and the second and third Persons of Verbs ending in *ty*, give *ti* its natural Sound; as, *Cities*, *Duties*, *to empty*, *thou emptiest*, *he emptieth*, and *emptied*; and from *pity* we say *pitiable*.†

Q. Do *st* any where sound like *ss*?

A. *St* sound like *ss* in such Words as these, *Apostle*, *Bristle*, *Bustle*, *Castle*, *Epistle*, *Gristle*, *Nestle*, *rustle*, *Thistle*, *whistle*, *wrestle*.

Q. If

* The small short *s* has no Place but when it is the last Letter of a Word, the long *s* serving every other Place where the Capital *S* is not used.

† *T* single in some Words, sounds like *tt*; as, *Latin*, *City*, *Patent*, *titular*, &c.

Q. If *c*, *s*, or *t* going before *i* or *y*, followed by another *Vowel*, sound alike; as in *Musician*, *Imitation*, *Halcyon*, *Persuasion*: how must we know when to write one, and when another.

A. 1. All Words of this Kind are derived from others; and therefore, when the original Words end in *de*, *s*, or *se*, then *si* is used; as, *persuade*—*Persuasion*, *confess*—*Confession*, *confuse*—*Confusion*, &c.

2. If the original Words end in *ce*, or *c*, than *ci* is used; as, *Grace*—*gracious*, *Music*—*Musician*.

3. But if they end with *t* or *te*, then *ti* is used; as, *sect*—*Section*, *imitate*—*Imitation*; except *submit*—*Submission*, *permit*—*Permission*, &c.

Q. How is *th* sounded?

A. When *th* come together in a Syllable, they are to be considered as but one Character, and sounded at one Breath the same as the Greek Theta, as in *thin*, *Thumb*, *Thyme*, &c.

V.

Q. What do you observe of the Consonant *v*?

A. That it is to be pronounced like *ev*, or *ve*.

Q. In what Position is it used?

A. It goes before all the Vowels, but never follows them without *e* silent after, or at least, understood; as, *vast*, *vend*, *Vice*, *Voice*, *vulgar*, *have*, *live*, *love*, *lov'd*, for *loved*.

It follows the Consonants *l* and *r*; as, *Calves*, *carve*, &c.

W.

Q. What are your Observations where the Letter *w* is written but not sounded?

A. 1. *W* is written, but not sounded, in *Answer*, *Sword*, *Whore*, *Swooning*, &c.

2. It is never sounded before *r* in the same Syllable; as, *wrap*, *Wrath*, *Wreath*, *Wretch*, *bewray*, *wrong*, *wrought*, *wroth*, *awry*.*

3. *W* is used both as a Vowel and a Consonant; before or between the Vowels it is a Consonant; as, *Want*, *went*, *Winter*, *Fewel*; but after *a*, *e*, *o*, it is a Vowel; as, *Awl*, *bawl*, *Dew*, *few*, *bow*, *now*, &c.

Q. How is *wh* sounded?

A. *Wh* is never sounded but in Words purely English, and the *b* is sounded before the *w*; as, *Wheel*, (hweel) *where*, (hwere) *when*, (hwen.)

X.

* If each Letter was always pronounced with one and the same Sound such Letter denotes, the Art of TRUE SPELLING might be easily attained; but several silent Letters being introduced into our Language, to write correctly is thereby rendered much more difficult, and is only to be acquired by frequent Exercises in Spelling, and carefully observing the Language as it now stands.—Some of the silent Letters have been adopted, and are retained out of Custom, to soften and meliorate the Language, as *g* in *Foreign*, *Sovereign*, and *u* in *Honour*, *Labour*, there being no such Letters in their Originals, *Forain*, *Souverain*, from the *French*, or in *Honor*, *Labor*, from the *Latin*.—But most of them are retained to trace out the original Tongue we have borrowed those Words from, in which they have full Power, as *b* in *Debtor*, *Doubt*, *g* in *reign*, *i* in *Gardiner*, *t* in *Mortgage*, &c. in Conformity to their Originals, *Debitor*, *Dubium*, *regno*, from the *Latin*, and *Jardinier*, *Mort* Death and *Gage*, a Pledge from the *French*. Though this Conformity in several English Words is certainly of great Service to Foreigners, &c. yet to observe it always, would make such violent and unnatural Alterations, as the Genius of the English Language can never comply with, such as, *Charm* into *Carm*, *Envie*—*Invy*, *obtaine*—*obtine*, *Earth*—*Erth*, *Purse*—*Burse*, *Lest*—*Lass*, &c. it being evident the three former are derived from the *Latin*, Words *Carmen*, *Invidia*, and *obtineo*; and the three latter from the *Greek* ones *Eφα*, *Βυργα*, and *Ελασσων*.

X.

Q. What do you observe of the Letter x?

A. 1. X. is a double Consonant, and hath no Sound of its own.

2. At the Beginning of a Word it is always sounded like z; as in *Xenophon*.

3. In the Middle and End of Words it sounds like *cs* or, *ks*; as in *Xerxes*, *Wax*, or *Xerxes*, *Waks*, &c. and never begins a Syllable but in proper Names.

Z.

Q. What do you observe of the Letter z?

A. Z. is a double Consonant, and contains the Sounds of *ds*; as in *Zeal*, *Zone*, or *dseal*, *dsone*, &c.

It may go before or after any of the Vowels, but never immediately before or after any of the Consonants.

C H A P. V.

OF SPELLING, or the DIVISION of WORDS into SYLLABLES.

Q. *WHAT* is Spelling?

A. Spelling is an useful Art, which shews,

1. How to take *Words* asunder into convenient Parts, in order to shew their true Pronunciation, and original Formation.

2. How to join *Letters* and *Syllables* together, which are divided, so as to compose *Words* by them.

Q. Are these two Ways of Spelling preparatory to Reading?

A. Both; namely, the dividing of Words already made into *Syllables* and *Words*; and, out of these to make up the same *Words* again; as in spelling the Word *merciful*, we say, *m-e-r-mer-c-i-c-i-merci-f-u-l-f-u-l-merciful*: So that the Word is first divided into its Parts, and then set together again.

Q. What is a Syllable?

A. A *Syllable* is a complete Sound uttered in one Breath, and may consist of one single *Vowel*, or of a double *Vowel*, joined to one or more *Consonants*; as, *a*, *Book*, *o-be-di-ent*, &c. but without a *Vowel*, no *Syllable* can be formed, because, *bnd*, *rmp*, or any other *Consonants*, cannot be pronounced.

Q. How many Letters may there be in a Syllable?

A. Eight; as in *Strength*.

Q. How many Syllables may be in a Word?

A. No *Word* has above seven or eight; (few in *English* have so many) as, *co-es-sen-ti-a-li-ty*, *in-com-pre-hen-si-bi-li-ty*.

Q. Is a true Division of Words into their Syllables very necessary for true Pronunciation?

A. Yes; for Reading, being nothing but a rapid or quick Spelling, whoever spells or divides Words improperly, must consequently read and speak so; as, suppose a Boy, in reading the Words *Dan-ger*, *Drink-er*, rightly divided, should say *Dang-er*, *Drin-ker*, it would be easily perceived he had pronounced and corrupted these Words as far wrong in speaking as in spelling; so that without a true Division, our Speech itself would be improper, and hardly intelligible.

Q. How

Q. How must we then learn to divide English Words rightly into Syllables?

A. By observing the eight following Rules, by which, with their Exceptions, all English Words may be properly divided.

General RULES for dividing Words into Syllables.

R U L E I.

If two Vowels come together, not making a Diphthong, they must be divided; as, *Li-ar*, *Li-on*, *Ru-in*.*

R U L E II.

A single Consonant, between two Vowels, joins to the latter Vowel; as, *a-bide*, *a-lone*, &c. except *x* and *w*, which are always joined to the former; as, *Ox-en*, *Ex-am-ple*, *Jew-el*, *Vow-el*, &c.

R U L E III.

If there be two Consonants, that are proper to begin a Syllable, between two Vowels, they must be joined to the latter Vowel; as, *Fa-ther*, *Fa-ble*, &c.

The

* Observe what Vowels are in each Word; for there is generally but one Vowel to one Syllable.

Except 1. There be two Vowels, called a *Diphthong*; as, *ai*, in *aim*; or three Vowels, termed a *Triphthong*; as, *ea*, *eau*, in *Beau*.

2. Or *e* be added to lengthen the former Vowel; as, *Wine*, *Note*, &c. or for Ornament; as, *give*, *live*, &c. or to soften the Sound of *c* or *g*; as, *Lace*, *Race*, *Age*, *Cage*, &c.

32 Of ORTHOGRAPHY: or,

The § double Consonants, which may begin Words and Syllables, are about 36; namely,

<i>bl</i>	<i>bleed</i>	<i>pr</i>	<i>Prince</i>
<i>br</i>	<i>Brace</i>	<i>rb</i>	<i>Rhine</i>
<i>cb</i>	<i>Change</i>	<i>sc</i>	<i>scant</i>
<i>cl</i>	<i>clear</i>	<i>sh</i>	<i>shew</i>
<i>cr</i>	<i>Crowd</i>	<i>sk</i>	<i>Skirt</i>
<i>*dl</i>	<i>kin-dle</i>	<i>sl</i>	<i>Sleep</i>
<i>dr</i>	<i>dry</i>	<i>sm</i>	<i>smart</i>
<i>dw</i>	<i>Dwarf</i>	<i>sn</i>	<i>Snare</i>
<i>fl</i>	<i>Fleet</i>	<i>sp</i>	<i>Speed</i>
<i>fr</i>	<i>Frost</i>	<i>sq</i>	<i>Squib</i>
<i>gb</i>	<i>Gboſt</i>	<i>ſt</i>	<i>ſtill</i>
<i>gl</i>	<i>Glory</i>	<i>ſw</i>	<i>ſwear</i>
<i>gn</i>	<i>gnaw</i>	<i>tb</i>	<i>tbiſ</i>
<i>gr</i>	<i>Grove</i>	<i>tl</i>	<i>Title*</i>
<i>*kl</i>	<i>wrinkle</i>	<i>tr</i>	<i>Trade</i>
<i>kn</i>	<i>Knave</i>	<i>tw</i>	<i>twain</i>
<i>pb</i>	<i>Phyſick</i>	<i>wh</i>	<i>Wheel</i>
<i>pl</i>	<i>Plant</i>	<i>wr</i>	<i>Wrath</i>

R U L E IV.

If there be two Consonants between two Vowels, that cannot begin a Syllable, they must be divided; as, *Cham-ber*, *Ser-vant*, &c.

R U L E V.

When two of the same Consonants, come together in a Word, they must be parted; as, *ap-pear*, *ap-ply*, *bor-row*, *Man-ner*, &c.

R U L E

§ The double Consonants here are not meant two Consonants under one Character, as *x* or *z*, but two Consonants taken together; and thus it is in Consonants said to be *treble*.

* These three (i. e. *dl*, *kl*, *tl*.) cannot begin any Words.

R U L E VI.

If there be three Consonants between two Vowels, as many of them as are proper to begin a Word or Syllable must be joined to the latter Vowel; as, *a-scribe*, *Brim-stone*, *King-dom*, &c.

There are about 13 *treble Consonants*, which may begin a Word or Syllable; namely,

<i>cbr</i>	<i>Chrif</i>	<i>spb</i>	<i>Sphere</i>
<i>pbl</i>	<i>Pblegm</i>	<i>spl</i>	<i>Spleen</i>
<i>pbr</i>	<i>Pbrase</i>	<i>spr</i>	<i>spread</i>
<i>scb</i>	<i>Scbeme</i>	<i>str</i>	<i>strain</i>
<i>scr</i>	<i>Screen</i>	<i>tbr</i>	<i>three</i>
<i>sbr</i>	<i>sbrink</i>	<i>tbw</i>	<i>tbwart</i>
<i>skr</i>	<i>skrew</i>		

If the *treble Consonants* be proper to end a Word, they may all be put to the former Syllable; as *Hatch-et*, &c.*

R U L E VII.

If there be four Consonants between two Vowels, the first is always joined to the former Vowel, and as many of the other three as can begin a Syllable, must be joined to the latter Vowel; as, *in-struct*, *trans-gress*, *Parch-ments*, &c.

Q. Are there any Words which do not come under these last Rules of dividing?

A. Yes,

* If when two or three Consonants come together in a Word, the Learner be put upon to reflect, whether he remembers any Words or Syllables to begin with such Consonants, it will, I believe, be better than crowding his Memory with so many Particulars; for if such Letters are proper to begin Words or Syllables, Examples will immediately accrue, and a little Practice in this Way will soon enable him to determine at first Sight.

A. Yes, there are two sorts of Words excepted, namely, *Words compounded* and *derived*.

Q. What is meant by a Word compounded?

A. A Word which is made up either of two several distinct Words; as *God-bead*, *Man-hood*, &c.

Or of one Word, which is called a *primitive one*, and a Syllable going before it, which is usually a Preposition: such as these,

ab.	ab-solve	dis	dis charge
ad	ad-join	mis.	mis-inform
de	de-claim	per	per-ambulate
en	en-snare	pro	as pro-create
ex	ex-change.	re	re flux
in	in-human	sub	sub-ordinate
un	un-clean	trans	trans-form

Q. What do you mean by a Word derived?

A. A Word made of one *original*, or *primitive Word*, and a Syllable following it, which is called a *Termination*, or the *Ending* of the Word; as,

able	profit-able	est	read-est
age	Bond-age	et	Thick-et
al	ornament-al	eth	read-eth
ance	Accept-ance	ice	Just-ice
ard	Stand ard	ing	spend-ing
ary	second-ary	ish	fool-ish
ation	Ferment-ation	ism	Heathen-ism
ate	passion-ate	ist	Art-ist
ed	bless ed	less	barm-less
en	length-en	ly	kind-ly
ence	Confer-ence	ment	Punish-ment
er	Prison-er	ness	Sharp-ness
es	Coach-es	or-	Debt-or
ess	Count-ess	ous	raven-ous

R U L E

RULE VIII.

All the single *original* or *primitive Words*, must keep their own Letters and Syllables, or additional Parts; namely, the *Prepositions* and *Terminations* must be spelled separately and distinctly by themselves; as, *en-able*, *un-equal*, *bond-age*, *zeal-ous*, &c. *

Except 1. Such *original Words*, as take only *y* after them for their *Termination*, have as many of the foregoing Consonants joined to it as can begin a Word; as, *wor-thy*, *craf-ty*, &c.)

2. Such as end in *e*, and lose it before the *Termination*; as, *write*, *wri-test*, &c. are to be spelled by the common Rules: But if the *Termination* begins with the *Vowel a*, or a *Consonant*, the final *e* is still kept, as, *change-able*, *Abatement*, &c.

3. *Original*, or *primitive Words*, ending with any of the above *Terminations*, as *capitulate*, cannot be divided *capitul-ate*, *capitul* being no *primitive Word*, &c.

NOTE.

The Endings *cial*, *tial*, *cian*, *tion*, *shion*, should

* Words of one Syllable ending with a *Consonant*, and no Diphthong preceding it, have always that *Consonant* doubled when compounded with a *Termination* that begins with a *Vowel*, as, *Man*, *manned*, *Pen*, *penned*, *Stop*, *stopping*, *Drop*, *dropping*, &c. also Words of more Syllables, when the Accent lies on the last Syllable ending with a *Consonant*, have it likewise doubled in the Derivative, *prefer*, *prefer red*, *compel*, *compel-led*, *acquit*, *acquit-ted*, &c. All such Words are best divided by Rule 5th.

† These two commonly take a Letter from their *primitive Words*, as, *transgress*, *Transgres-sion*, *inspect*, *Inspec-tion*, *perfect*, *Perfec-tion*.

should not (according to the modern Way of pronouncing) be parted in spelling, being so many distinct Sounds, which cannot be divided without being corrupted; for the *ci*, *si*, or *ti*, is always sounded like § /b/ in the last Syllable of Words; as,

<i>Ar-ti-fi-["]cial</i>	is founded	<i>artifis-shal</i> ,	} or {	<i>shel</i> ,
<i>Sub-stan-tial</i>		<i>substan-shal</i> ,		
<i>Mu-si-["]cian</i>		<i>Musis-shan</i> ,		
<i>E-gyp-tian</i>		<i>Egyp-shan</i> ,		
<i>Per-sua-sion</i>		<i>Persua-shon</i> ,		
<i>Sal-va-tion</i>		<i>Salva-shon</i> ,		

Whether this be a Propriety or not, I shall not absolutely determine, (as it is a Matter of Dispute among the Critics;) however, we cannot find one Instance in good Poetry, where any of the said Endings counts more than one single Syllable.

E X A M P L E S.

*When the dull Ox, why now he breaks the Clod,
Now wears a Garland, an Egyp-tian God.*

*No, 'tis reply'd, the first Almighty Cause
Acts not by par-tial, but by gen'ral Laws.*

*That Reason, Pas-sion, answer one great Aim;
That true Self-love and So-cial are the same.* POPE.

*Freed by the Terror of the Victor's Name,
The rescu'd States his great Protec-tion claim.*

ADDISON.

C H A P.

§ Except when *s* precedes the *ti*; as, *que["]sion*, *cele["]stial*, &c

|| The *ci* in this Position has mostly a double Accent; which see fully explained in Page 47.

Of STOPS and MARKS.

THE Stops are used to shew what Distance of Time must be observed in Reading: They are so absolutely necessary to the better understanding what we read and write, that, without a strict Attention to them, all Writing would be confused, and liable to many Misconstructions.

Stops, considered as Intervals in Reading, are six; namely, a *Comma*, *Semicolon*, *Colon*, *Period*, *Interrogation*, and *Admiration*. A *Comma* stops the Reader's Voice, whilst one may deliberately count the Number *one*; the *Semicolon*, *one, two*; the *Colon*, *one, two, three*; the *Period*, *Interrogation*, *Admiration*, or *Exclamation*, *one, two, three, four*.

The CHARACTERS of STOPS are, viz.

1. A *Comma*, placed at the Foot of a Word, and marked, thus (,).
2. A *Semicolon*, a Point over a *Comma* (;).
3. A *Colon*, two Points (:).
4. A *Period*, a single Point at the Foot of a Word (.).
5. A Note of *Interrogation*, or asking a Question (?).
6. A Note of *Exclamation* or *Admiration* (!).*

D The

* Several Grammarians refer the treating of Stops and Marks till after *Syntax*, not considering them absolutely necessary to be known till the Scholar be fit to apply them to their proper Purposes in Writing: But as a more early Knowledge of such of them as are used as Intervals in *Reading*, &c. is found to be the most expeditious Method in forwarding a Learner, by giving him the Sense of what he reads, (which, without such a Knowledge of them, might be confused and unintelligible) it is thought proper to give them a Place here.

The MARKS, &c. are these that follow.

1. <i>Accent</i> (')	11. <i>Paragraph</i> (¶)
2. <i>Apostrophe</i> (')	12. <i>Parenthesis</i> ()
3. <i>Asterism</i> (*)	13. <i>Crotchet</i> []
4. <i>Breve</i> (˘)	14. <i>Quotation</i> (")
5. <i>Caret</i> (^)	15. <i>The End of a Quo- tation</i> (")
6. <i>Circumflex</i> (^)	16. <i>Section</i> (§)
7. <i>Dieresis</i> (˘)	17. <i>Ellipsis</i> (—)
8. <i>Hyphen</i> (-)	18. <i>Brace</i> ({ })
9. <i>Index</i> (☞)	
10. <i>Obelisk</i> (†)	

STOPS exemplified and explained.

1. A *Comma* (,) may be used in several Situations; 1. After every distinct Word of Numbers; as, *one, two, three, four, five, ten, twenty, &c.*
— After every distinct Figure of Numbers; as, *1, 2, 3, 4, 5, 10, 20, &c.*

— After bare Names of Persons &c. called upon or spoken to; as, *Remember not, O Lord, our Offences; or Things distinctly mentioned; as, Ape, Elm, Oak, &c. Sheep, Oxen, Horses, &c. James, Robert, William, &c.*

— After every the least distinct Clause of a Sentence, which is Part of a more perfect one; as, *Nature cloathes the Beasts with Hair, the Birds with Feathers, and the Fishes with Scales.*

— An Interjection alone must be pointed from the rest; as, *Shab, trouble us not with Trifles.*

2. A *Semicolon* (;) is made use of when half the Sentence is yet behind, and in distinguishing Contrarieties; as, *Are you humble, teachable, adviseable; or stubborn, self-willed, and high-minded?*

3. A * Colon (:) is made use of to distinguish a perfect Sentence, which has a full Meaning of its own; but yet leaves the Mind in Suspence and Expectation to know what follows; as, *An envious Critic cannot forbear nibbling at every Author that comes in his Way: Nor can even the most admired Poet that ever wrote escape him.*

A Colon is also generally used before a comparative Conjunction in a Similitude; for Example, *As an ill Air may endanger a good Constitution: So may a Place of ill Example endanger a good Man.*

4. The Period, or full Stop (.) is used at the Conclusion of a Sentence, and shews that the Sense is completed and ended; as, *Fear God. Honour the King.*

5. A Note of Interrogation (?) is put after a Question is asked; as, *What shall we do? Whom shall we blame?*

6. A Note of Exclamation, or Admiration (!) is used when Something is admired, or exclaimed against; as, *Oh the Idleness! Oh the Perverseness of the Boy!*

MARKS, &c. explained.

1. An Accent (') being placed over a Vowel, denotes, that the Tone, or Stress of the Voice, in pronouncing, is upon that Syllable; as, *Baptism.*

2. Apostrophe (') at the Head of Letters, denotes some Letter, or Letters, left out for a quicker Pronunciation; as, *I'll, for I will;* *lov'd*

* Chambers' Dictionary says, Grammarians are not agreed about the precise Difference between the Colon and Semicolon; and therefore those two Pauses seem to be used by many Authors indifferently.

lov'd for *loved*; *wou'dſt*, for *wouldſt*; *ſha'n't*, for *ſhall not*; *ne'er*, for *never*.

3. *Asterism* (*) guides to some Remark in the Margin, or at the Foot of the Page: Several of them ſet together ſignify, that there is Something wanting, defective, or immodest in the Paſſage of the Author; thus: ****.

4. *Breve* (˘) is a Curve, or crooked Mark over a Vowel, and denotes that the Syllable is ſounded quick, or ſhort; as, *Hăt Băt*.

5. *Caret* (^) when any Letter, Syllable, Word, or Sentence happens, by Mistake, to be leſt out in Writing or Printing, this Mark (^) is put under the Interlineation, in the exact Place where it is to come in; as, *are*

Justice and Temperance excellent Virtues.

6. *Circumflex* (^) is the ſame in Shape as the *Caret*, but is always placed over ſome Vowel in a Word, to denote a long Syllable; as, *Euprătes*.

7. *Dieresis*, (") or *Dialysis*, is noted by two Full Points at the Top of the latter of two Vowels, to diſſolve the Diphthong, and to divide it into two Syllables; as, *Capernaüm*.

8. *Hyphen* (-) is a ſtreight Mark across, which, being ſet at the End of a Line, denotes that the Syllables of a Word are parted, and that the Remainder of it is at the Beginning of the next Line.

It is uſed alſo to join, or compound, two Words into one; as, *Ale-house*, *Inn-keeper*, &c.

In this Caſe the latter muſt never begin with a Capital, except Names of Countries, Towns, or Offices; as, *South-Britain*, *North-Britain*, *West-Auckland*, *Attorney-General*, &c.

When

Whenever a Word is thus parted at the End of a Line, the Syllable must be carefully separated by the Rules for dividing.

If placed over a Vowel, it denote it long, as bate; and in Writing it is called a *Dash*, and signifies the Omission of *m* or *n*; as, *Nothing is more commendable than a fair Writing.*

9. *Index* (☞) or the Fore-finger pointing, signifies that Passage to be very remarkable against which it is placed.

10. *Obelisk* (†) is used as well as the *Afterism*, (*) to direct to some Note or Remark in the Margin, or at the Foot of the Page: And this is also done by parallel Lines, as (||); sometimes by a double *Obelisk*, as (‡); and, at other Times, by Letters or Figures included within a *Parenthesis*, thus (a), (i), or thus *.

11. *Paragraph* (¶) is used chiefly in the Bible, and denotes the Beginning of a new Subject, or Matter.

12. *Parenthesis* () is used when, after a Sentence is begun, another Sentence, or Part of a Sentence is put in, before the first be finished, which serves to explain and enlarge the Sense; as, *Prince Æneas (for his paternal Affection would not suffer him to rest) dispatches trusty Achates to fetch his Son.*

13. *Crotchets, or Brackets*, [] inclose short Sentences that have no Connection with the Subject treated of, but serve for References to Passages of the same Book, Authors, or Dates; as, [See p. 91. Vol. I. of this Work] [See —— on this Subject] [This is very badly described by —— F]

14. *Quotation*, (‘‘) or double Comma turned,

is put at the Beginning of such Words, or Lines, as are cited out of other Authors.

15. *End of the Quotation*, (") or double *Apostrophe*, is put after the last Words, or Line, to shew that the Passage cited is finished.

16. *Section* (§) or *Division*, is used in subdividing of a Chapter, into less Heads, or Parts. It is also used to direct to some Note in the Margin, or at the Foot of the Page.

17. *Ellipsis* (—) or *Omission*, is when Part of a Word is left out; as, K—g G—ge, for King George; or when a Word is omitted.

18. *Brace*, (—) to join several Words or Sentences together, particularly in Poetry; as,

While thee, O Virtue, bright celestial Guest,

Whoe'er pursues, secures eternal Rest,

And cannot be unhappy, tho' oppress'd.

☞ By bad Pointing an Author's Meaning is not only inverted but often made nonsensical. Thus, it is said, in the 11th Edition of *Drelincourt's Consolations against the Fears of Death*, p. 310. *This Part shall not be taken from us; this bright Beam of our future Glory shall never be put out but in the Life to come. We shall possess as much of this Kingdom as we are able, and shall be cloathed with all the Light and Splendour of the heavenly Glory.* Any Person may see the Error in that Sentence; which would have been prevented by putting a *Colon* after the Word *out*, and omitting the *Period* after *come*.

A Bishop of Ajello ordered an Inscription to be put over his Gate, *viz. Porta patens esto nulli, claudaris honesto.* By the Painter's putting a *Comma* after *nulli*, instead of *esto*, it read, *Gate, be thou open to no Body, but be shut to an honest Man;* instead of, *Gate, be thou open, and not shut to any honest Man.* For which he lost his Bishoprick.

N. B. See Orthography particularly exemplified in the last Table of Words in Prosody.



PROSODY:

O R,

DUE PRONUNCIATION.

PART II.

CHAPTER I.

Q.  *What is the Meaning of the Word Prosody?*

A. It is a Word borrowed, from the *Greek*; which, in *Latin*, is rendered *Accentus*, and, in *English*, *Accent*.

Q. *What is meant by Accent?*

A. Accent originally signified a Modulation of the Voice, or chanting to a musical Instrument; but is now generally used to signify DUE PRONUNCIATION, i. e. the pronouncing a Syllable, according to its Quantity (whether it be long or short) with

with a stronger Force, or Stress of the Voice, than the other Syllables, in the same Word; as, *a*, in *áble*, *o*, in *ábove*, &c.

Q. *What is Quantity?*

A. *Quantity* is the different Measure of Time in pronouncing Syllables, from whence they are called *long* and *short*.*

Q. *What is the Proportion between a long and a short Syllable?*

A. Two to one; that is, a long Syllable is twice as long in pronouncing as a short Syllable; as, *báte*. *Hát*.†

Q. *How many Ways may Accent be considered?*

A. Four; as it may relate to Words of two, three, or many Syllables, or to Words composed of the same Letters, (as are many Names and Verbs) but of different Significations, and are therefore only to be distinguished by being differently accented.

Q. *Seeing many Names and Verbs are spelled with the same Letters, how are they to be distinguished in pronouncing?*

A. By laying the Accent on the first Syllable in Names, and on the last Syllable in Verbs or; as, in the following Examples.||

NAMES

* The Rules for this Distinction of *long* and *short* Syllables having been already given in *Chap. II. of Part I.* need not be here repeated.

† This Mark (—) set over a Syllable, shews that it is long, and this Mark (.) that it is short; as, *Record*, *record*.

|| It is remarked by the late ingenious Dr *Watts*, "That it is the Custom of the *English* in most Words, to throw the Accent as near the first Syllable as possible."

N A M E S.

V E R B S.

<i>An Accent</i>	<i>to acce'nt</i>
<i>A Concert</i>	<i>to concert</i>
<i>A Desert</i>	<i>to desert</i>
<i>An Object</i>	<i>to object</i>
<i>A Present</i>	<i>to present</i>
<i>A Rebel</i>	<i>to rebel</i>
<i>A Torment</i>	<i>to torment</i>
<i>An Unit</i>	<i>to unite, &c.</i>

Q. What Rules have you for accenting Words of two Syllables?

A. Two: 1. Any Compound Word of two Syllables, whether compounded by a Preposition or Termination, is accented on the primitive Part; as, *sin-ful*, *gód-ly*, *ab-sólvé*, *ad-bére*, &c.

2. Words of two Syllables, when the one Syllable is long and the other short, the Accent is on the long one; as, *Aú-thor*, *Hó-nour*, &c.

When both Syllables are long, or both short, the Accent is generally laid on the first; as, *pri-vate*, *Mán-ners*, &c. Words ending with *ure*, or *le*, where the *e* is silent, or sounded before the *l* or *r*, are also commonly accented on the first Syllable; as, *in-jure*, *Cán-dle*. &c.

Q. How are Words of three Syllables commonly accented.

A. When they are compounded with both a Preposition and Termination, the Accent is on the primitive Part, as *A-grée-ment*, *Ad-vánce-ment*; and if compounded only with one of them, the Accent lies still mostly on the middle Syllable, as *Ex-ter-nal*, *cor-rúpt-ed*, &c.

Q. How.

Q. How are *Poly**syllables*; or, *Words of three or more Syllables, to be accented?*

A. They are commonly accented either on the last Syllable but two; as, *con-vé-ni-ent*, *op-por-tú-ni-ty*; or on the last save one in Words ending in *ic*, *cial*, *tial*, *cian*, *tian*, *sion*, *tion*; as, *an-gél-ic*, *ar-ti-fi"-cial*, *cre-dén-tial*, *Mu-si"-cian*, *E-gy'p-tian*, *Oc-cá-sion*, *Sal-vá-tion*.

Words of six Syllables have frequently two Accents, one on the first, and the other on the fourth; as, *ún-phi-lo-só-phi-cal*, *fá-mi-li-á-ri-ty*.

CHAP.

But after all the Rules that can be given, no Method will lead a Learner so easily to put the *right* Accent upon Words, as Tables or Catalogues of Words *properly* accented on the first, second, or third Syllables: And though most of our Grammarians have omitted such Tables, judging them more proper and peculiar to Spelling-books; yet I chuse to insert the few following, and think them absolutely necessary.

I. For the above Reason in regard to the accenting.

II. From their Usefulness in exemplifying and proving the spelling Rules, being adapted to answer them all pretty equally; besides, Exercises in Spelling cannot be thought too frequent, especially to young Scholars.

III. As they are in general both useful common Words, and Words that are mostly composed of such Letters as vary in their Uses and Sounds, according to their different Positions, *viz.* *c* and *g*, *e*, final, *pb*, *tb*, *ci*, *ſi*, *ti*, &c. they will serve as Examples for *Orthography*; for want of which in other Grammars I have been obliged, in the Course of teaching, to have such a Collection in Manuscript, [See Table 10.] which I humbly recommend to the Public; and can assert, from Experience, that all such Rules though learned, ever so perfectly by Heart, are mere Pretence or Pedantry in the Master, entirely insignificant and useless to the Scholar; nay, rather pernicious and troublesome Lumber in his Memory, unless reduced to Practice, and rendered familiar and natural by Example.

C H A P. II.

DISSYLLABLES, or *Words of Two SYLLABLES, accented on the former Syllable.*

T A B L E I.

A	B-bot	á-ny	bó-som	cár-nal
	ab-ject	a-pron	bright-ness	car-ry
	ac-cent	ar-dent	brim-stone	ce-dar
	af-ter	aff-es	bur-den	cel-lar
	am-ber	Bab-bler	Cab-bage	cen-ter
	am-bush	bad-ness	cab-bin	cham-ber
	an-chor	*ba"lance	cam-bric	cha"pel
	an-ger	ban-ter	can-dle	chap-ter
	an-gel	bar-ber	can-ker	cler-gy
	an-swer	blun-der	can-non	col-lege
	an-them	bond-age	ca-pon	con-stant
	an-vil	bor-der	car-go	cre"dit

Dag-

* This (") is called the *Double Accent*, the Use of which is every where to denote, that the Letter which begins the Syllable to which it is prefixed has a double Sound, one of which belongs to the preceding Syllable: Thus the Words *Ba"-lance*, *Cba"-pel*, *Mi"-fress*, *A"-ni-mal*, &c. are sounded with double Consonants; as, *Bal-lance*, *Chap-pel*, *Mis-fress*, *An-ni-mal*. A little Observation will be sufficient to distinguish this wherever it occurs. This double Accent (like the *Hebrew Way* by *Dagesh*) is an Idiom common in our Language, without which our Division could not be reducible to Rule, except to that random one of the Ear; which of course must change with the various Dialects of Counties: However, such as chuse to follow that uncertain Way, may, with Ease, teach by these Tables, as the Words are all properly marked where the double Accent happens. — The double Accent shews also where the Stress of the Voice lies when alone, the same as the single one.

Dág ger	fór-tune	kíns-folk	nó-vice
dark-ly	for-ward	Lad-der	nur-ture
dar-ling	fu-ture	la-den	nu-sance
debt-or	Gal-lant	la-dle	Ob-je ct
de-cent	gar-den	la-dy	of-fice
di"stant	gar-ment	land-lord	off-spring
doc-trine	glad-ness	lan-tern	oft-en
dol-phin	glo-ry	large-ness	or-gan
dra-per	go"spel	li"mit	or-phan
drunk-ard	gro-cer	love-ly	o-ther
dwin-dle	gun-ner	Man-nér	ox-en
E-dict	Ham-mer	ma"ster	Pa"lace
ef-fect	han-dle	mem-ber	pa"late
ef-fort	hand-some	mer-chant	pale-ness
el-der	hap-py	mer-cy	parch-ment
em-ber	hel-met	mind-ful	pa-rents
em-pire	high-ness	mi"stress	pa"rish
end-less	ho"nest	mo"dest	par-son
en-gine	hum-ble	mo"ney	pa"stor
en-ter	hun-dred	month-ly	pa"sture
en-vy	hurt-ful	mort-gage	pay-ment
er-ror	I-dle	morn-ing	pi"ty
e-ven	i-dol	mo"ther	prac-tice
e-vil	i-sland	Name-ly	pro"fit
Fa-bric	i"mage	na-tive	pro"mise
fac-tor	im-pulse	na-ture	pro"per
fa"mine	in-stant	na"vy	pro"phet
far-ther	i-ron	ne-phew	pro"sper
far-thing	judge-ment	ne"ver	pul-pit
fa-ther	jug-gle	no-ble	Qua-drant
fe-male	ju-lep	non-sense	quar-ter
fer-vent	junc-ture	no"thing	quick-ly
fe-ver	Kind-ness	no-tice	qui-et
fic-kle	king-dom	num-ber	qui"ver
			rac-ket

râc-ket	sén-tence	témp-er	út-most
rash-ly	ser-vant	te"nant	ut-ter
ren-der	sev-en	ten-der	Va"lue
right-ly	shep-herd	thank-ful	ver-dict
ri-ot	shil-ling	there-fore	ve"stry
rob-ber	si-lence	thun-der	vi"car
ru-in	sil-ver	tim-ber	vi"sit
Sab-bath	fin-gle	ti-tle	War-rant
sa"vage	fi"ster	to-tal	wi"dow
scho"lar	fo"lemn	tur-nip	Year-ly
scrip-ture	spi"rit	Un-cle	yon-der
se-cret	Ta-ble	up-right	Zeal-ous

T A B L E II.

DISSYLLABLES accented on the latter Syllable.

A	-Bâse	Bap-tize	con-firm	en-grâve
	a-bide	be-came	cor-rode	e-rect
	ab-hor	be-get	corrupt	e-scape
	ab-jure	be-long	De-base	e-state
	ab-solve	be-sides	de-camp	e-vent
	ab-surd	Com-mit	de-face	ex-alt
	ac-cept	com-pare	de-fame	ex-cept
	ad-mire	com-pel	de-ject	ex-pence
	af-fect	com-pile	de-light	ex-pire
	af-flict	con-cern	de-mise	ex-port
	af-front	con-cise	de-ny	ex-pose
	a-lone	con-clude	de-part	ex-press
	al-onc	con-cur	dis-solve	ex-tract
	a-miss	con-dole	E-clipse	ex-treme
	a-part	con-fess	e-lect	Fo-ment
	a-wake	con-fide	em-brace	for-bid

E fore.

fore-wárn	ob-sérve	re fine	Sa lúte
for-get	ob-struct	re-flect	se cure
for-sáke	of-fence	re-fuse	se-duce
forth-with	op-press	re-gard	sin cere
Gen teel	Per-form	re-ject	sub mit
Him-self	per fume	re-lapse	sub scribe
Im-bibe	per-haps	re-mit	sub-sist
im-mense	per-plex	re-morse	suc cess
im-part	per-vert	re-pel	sup pose
im-plore	pre-fer	re-pine	su-preme
im-pure	pre-fix	re-port	sur-prize
in-cline	pre-páre	re-pose	Trans form
in-clude	pro- cure	re-sent	trans-gress
in-duce	pro- duce	re-serve	trans-late
in-dulge	pro-fess	re-side	Un-done
La-ment	pro-mote	re-sign	un-less
Ma-chine	pro-vide	re-solve	u-nite
man-kind	Re buke	re-spect	un-just
ma-ture	re-cant	re-store	un-wise
Ob-scure	re-fer	re-turn	u-surp

T A B L E III.

WORDS of THREE SYLLABLES, accented on the
first Syllable.

A	'B di-cate	a"ni-ma te	cár pen ter
	ac ci dent	ap pe-tite	cer-ti fy
	ad-vo-cate	a"ra ble	cha rac ter
	af fa ble	Bat-te"ry	com-pli-ment
	a"go ny	Cal cu-late	con-se-quence
	an ce"-stors	ca"len-der	De-cen cy
	a"ni mal	care ful ly	di"li gence

DUE PRONUNCIATION. 51

E"du-cate	már vel lous	sól di er
en ter prize	mu-sí cal	so lemн-ize
en vi ous	Nar ra tive	spe ci fy
ex cel lent	ne"gli gent	spec ta"cle
ex-e-cute	no"mi-nate	stu di ous
Fa"mi ly	O-di ous	suf fo cate
for ti fy	o"ra tor	sum ma ry
Gal le"ry	or-na ment	sur ro gate
gar di ner	or tho-dox	sym pa thize
gen tle man	Pal li ate	Ten der ness
go"vern ment	pa"ra dice	te"sta ment
Ho li-ness	Ra ri-ty	trac-ta-ble
hor ri ble	ra ven ous	tur bu lent
I-dle-ness	re com pence	tur-pi tude
ig-no ble	rec ti fy	Va can cy
in fa my	ru mi nate	va ri ance
in ti-mate	Sa cra ment	vic to-ry
in tri cate	sa"la ry	vin di-cate
Kins-wo man	se cre cy	Un der-ling
Le"ga cy	sen-su-al	u ni-verse
le"gi-ble	sen si ble	u su-ry
lon-gi-tude	se ri ous	Wic-ked-ness
Ma"-nage-ment	fe"ve ral	

T A B L E IV.

WORDS of THREE SYLLABLES accented on the middle Syllable.

A -Bán-don	a búndance	ap-préntice
a bo'lish	ac-cept-ance	Ca the dral
a-bate-ment	ac-compt-ant	con-fi"der
a bor-tive	ac-know-ledge	cor-rupt-ed

52 Of P R O S O D Y: or,

De cánt-er	in fórmer	Re-lín quish
de cre"pid	in-ter-pret	re-ve"nue
de-par-ture	in te"state	Se-du cer
dis-sem ble	Ma-li"gnant	spec-ta-tor
En-large-ment	me-cha"nic	Te"sta tor
ex act or	mis-chie-vous	to bac co
ex ter-nal	O-bei-sance	Un cer-tain
Fan-ta"stic	of fen-sive	un feign-ed
I-de-a	Pre-sump-tive	un fruit ful
il-lu"strate	pro hi"bit	un learn ed
<hr/>		
*Ac qui-éſce	E"ver-móre	re par téé
a"la-mode	Im ma-ture	ri"ga-doon
am-bu"ſcade	im-por-tune	Se"ven-teen
Ca"val-cade	in-ter-cede	su-per-fine
cir-cum-cise	in-tro-duce	Vi-o-lin
cir-cum-vent	Ma"ga-zine	vo"lun-teer
con-de-scend	O-ver-charge	Un-der-mine
coun-ter-vail	Per-fe-vere	un-der-stand
Dis-a-gree	Re-con-cile	Ye"ſter-day
dis-be-lief	re-in-force	ye"ſter-night

T A B L E V.

WORDS of FOUR SYLLABLES accented on the
firſt Syllable.

A'C cesſa-ry	á-mi-a-ble	ár-bi-tra-ry
a"la-ba"ſter	a"mi-ca-ble	Be"ne-fit-ting
al-le-go"ry	an-ti-qua-ry	Ca-ter-pil-lar

ce"."

* These few and some others are accented on the laſt Syllable.

DUE PRONUNCIATION 53

ce"re-mo-ny	e"vi-dent-ly	mó-men-ta-ry
cha"ri-ta-ble	ex cel-len cy	mo-na"ste ry
com-fort-a-ble	Fi"gu-ra-tive	Na"vi ga-ble
com-men-tary	Ge"ne-rouf-ly	ne"ces-sa-ry
com-mis-sa-ry	gen-tle-wo"man	nu-me"ra-ble
com-pe-ten-cy	glo-ri ous-ly	O"ra-to-ry
com-pli-ca-ted	go-vern a-ble	or-di-na-ry
con-ti-nen-cy	Ha"bi ta ble	Par-li a-ment
con-quer-a-ble	ho"nour a ble	pa-tri mo-ny
con-tro-ver-sy	ho"spi-ta ble	per-se cu-tor
con-tu-ma-cy	Ig-no mi"ny	per-son-a-ble
cor-pu-lent-cy	i"mi-ta-ble	pre"fer-a ble
cor-ri-gi-ble	in-ti-ma-cy	pro di"gi ous
cow ard-li-ness	in-ven-to-ry	pro-mis-so ry
De"li-ca-cy	Ju-di ca-ture	pur-ga to ry
de"spi-ca-ble	La-ment-a-ble	Sanc-tu-a-ry
dif-fi-cul-ty	li"te-ra-ture	so-ci-a-ble
di"li-gent-ly	lu mi-na-ry	so"li ta ry
di"spu-ta-ble	Ma"le-fac-tor	sta"tu a-ry
Ef-fi-ca-cy	ma"tri-mo-ny	Ta-ber-na-cle
e"le-gan-cy	me"mo ra-ble	te"sti-mo-ny
e"li-gi-ble	mi"li-ta-ry	Vo"lun ta ry

T A B L E VI.

*WORDS of FOUR SYLLABLES accented on the
second Syllable.*

A B-bré vi ate	ac cóm pa ny	a-na"lo.gy
a bi"li ty	ac ti"vi ty	a-na"to mize
a bo"mi nate	ad-ver-tise ment	a na"to my
a-bun-dant ly	a dul-te"rate	an ge"li cal
ac com mo date	am-phi"bi ous	an-ti"pa thy

a-po"lo gy	e pi"to me	no tó ri ous
ap pro pri ate	ex-pe-ri-ence	O be di ence
ap-pur-te-nance	Fa-mi"li-ar	ob li"vi on
ar ti"cu late	fi-de"li ty	om ni"po tent
ar ti fi"cer	gram-ma"ti cal	om ni"sci ent
au da ci-ous	Har-mo ni ous	Par-ti"cu lar
Bar-ba ri-an	hu ma"ni ty	pe-cu-li"ar
be-ne"vo lence	Il-li"te-rate	phi lo"so-pher
Ca-la"mi ty	il lu mi nate	pre de"sti-nate
ca non-i-cal	im-me-di ate	Re-bel li on
ca pa"ci ty	im-por-tu-nate	re-luc-tan cy
ca pi"tu late	in cor-po-rate	rhe-to"ri cal
cap ti"vi-ty	in tel-li gence	ri di"cu lous
cer-ti"fi-cate	La bo ri ous	Se-cu ri-ty
con gra-tu-late	li ti"gi ous	fir-ce"ri ty
De cen-ni al	Mag-ni"fi-cence	so-bri-e-ty
de ge"ne-rate	ma tu-ri ty	Tau-to"lo gy
de-li"ver-ance	mor tal-i ty	tran-quil-li-ty
Effe"mi-nate	Na ti"vi ty	Ve-ra"ci ty
e gre-gi-ous	no bi"li ty	Un-cer-tain-ty

T A B L E VII.

WORDS of FOUR SYLLABLES accented on the
third Syllable.

A B-di-cá tion* or shon	al-le-gá-tion	Be"-
ac-ci dent al	ap pre-hen-sion	
a"grí cul-ture	ar-bi tra tion	

* Why these Endings are not divided, see *Page 35*; nevertheless, those who chuse to divide them, may pursue their own Method, as it does not alter the Position of the Accent; which see remarked in *Page 46*.

Be'ne dic tion	in-trō-dúc-tive
be'ne fi'cial	La-ment-a-tion
Cir-cu la tion	li'mit-a-tion
com-bi na tion	Ma'nu-fac-ture
com-pre-hen-sion	me'di-ta-tion
con-ſe scen ſion	me'mor an dum
con fla-gra tion	mis-de-mean-or
con-fe-cra tion	mo'du la-tion
con-ſo la tion	Na'vi-ga-tion
con-ver-fa-tion	no'mi-na-tion
cor-reſpond ent	O'bli-ga-tion
De cla ma-tion	o'pe-ra-tor
de-mon-ſtra-tion	op-por-tune-ly
de'tri-men tal	or-na-men-tal
dis-a-gree-ment	Pu'bli-ca-tion
dis-con-tent-ed	Re'gu-la-tion
di'spen-sa-tion	re-sur-rec-tion
E'du-ca-tion	re-ve-la-tion
e'ver-last-ing	ſa'lu-ta-tion
ex-pe ct-a-tion	ſa-tis-fac-tion
Fer-ment-a-tion	ſu-per-ſcrip-tion
Ge'ne-ra-tion	Tri'bu-la-tion
gra'vi-ta-tion	u-ni-verſal
Ha'bi-ta-tion	Va-ri-a-tion
he'ſi-ta-tion	vin-di-ca-tion
how-so-e'ver	vi-o-la-tion
l'mi-ta-tion	*A'ni-mad-vért
in-cli-na-tion	Le-ger-de-main
in-con-fiſt-ent	Mis-ap-pre-hend
in-de-pen-dant	mis-re-pre-sent
in-of-ten-five	mis-un-der-stand
in-ſtru-men-tal	ne'ver-the-less
in-ter-cept-ed	ſu-per-a-bound
in-ter-ces-sion	ſu-per-in-tend

TA-

* These eight are accented on the last Syllable.

T A B L E VIII.

WORDS of FIVE SYLLABLES accented on the second Syllable.

A Bo''minable	ine''vitable
apo''thecary	inexorable
auxi''liary	ini''mitable
Conse''deracy	innumerable
contemptuously	irreparable
conveniency	Legi''timacy
Dege''neracy	Mali''ciouly
delici''ously	Notoriously
disho''nonourable	Pecuniary
Effe''minacy	perpe''tually
effi''ciency	prepa''ratory
egregiously	Reco''verable
extra''vagancy	repo''sitory
Harmoniously	Unanswerable
here''ditary	uncha''ritable
Immediately	unfortunately
impracticable	unne''cessary
incontinency	unreasonable
incorruptible	unse''parable

T A B L E IX.

WORDS of FIVE SYLLABLES accented on the last Syllable save one, unless otherwise marked.

A Bbreviátion	Circumlocútion
abomination	comme''moration
accommodation	communication
annivérsary	confi''deration

Deno'minátion	Recommendátion
determination	reconci'liation
Eradication	repräsentation
Ge'nero'sity	représentative
glori'fication	reta'liation
gra'ti'fication	Sancti'fication
Humi'liation	sanctimónial
Interrogation	signi'fication
Miscelláneous	solemnization
morti'fication	supe'riórity
multiplication	Transf'i'guration
mytholo'gical	Uncircumci'sion
Opportúnity	unexpóundable
Prede'stination	Unexpréssible
puri'fication	ungraníma'tical
Qua'lification	unharmónious

T A B L E X.

ORTHOGRAPHY EXEMPLIFIED; or, WORDS consisting of such Letters as vary in their Uses and Sounds according to their different Positions.

A Cce'ssion*	a'gitate	alle'giance
acco'mplice	a'gonies	a'llegory
accru'e	a'griculture	ambi'guous
acquie'sce	a'lab'a'ster	ambi'tion
a'ccuracy	a'la'crity	ampithe'atre
a'gi'lity	a'lamode	ana'logy
		a''

* Here the Scholar should be put to divide the Word *Accession*; which, done according to the foregoing Spelling Rules, will be thus, *Acc e s s i o n*; then, to make him account for

ana''tomize	circu'mstances	du'ctile
ange''lic	clande''stine	E'cstacy
anta''gonist	clima'cte''ric	e'fficacy
a'rchitecture	co'gnizance	egre'gious
artifi''cial	co'llege	ele'ctions
asse'mblage	condi'tional	e''legantly
associa'tion	confi'cient	e''lephant
a'tmosphe're	conjui'nction	eme'rgency
auda'cious	consci'entious	enthu'siasm
Bagga'ge	conge''stion	e''nergy
ba''gnio	congra'tulate	e''pigram
beati'fic	conne'xion	epi''phany
ba''ftion	conspi'cuous	e'xigencies
broca'de	da'ngle	exa'ggerate
Capa'cious	de''calogue	expa'tiate
ca'price	deci'sion	face'rious
capri'cious	dege'nerate	fi'cti'rious
cau'tious	depre'ciate	flagi'tious
ca'ptious	dia''gonal	fra'grancy
ce'nsure	di''scipline	*Giga'ntic
characteri''stic	discre'tion	grima'ce
ca''momile	disju'nction	grote'sque

gui'.

for every Syllable thus : in (*ac*) the *a* sounds short because the Syllable ends with a Consonant, (See further explained, p. 6.) and the *c* hard, because it ends a Syllable, (See p. 17.) as *ak*: (*ces*) the *c* sounds soft before *e*, *i*, and *y*. See p. 18. The *e* short. (See the general Rule for the long and short Sounds of Vowels, p. 5.) The *s* keeps its own natural Sound ; as, *sis* (*sion*.) *si* sounds like *sh* before a Vowel. See p. 26, 35. The *o* is short. See the general Rule for Vowels as above ; *z*, never varies in its Sound, as *shon* ; so the Word is sounded *Ak'sesson*.

* *Gigantic*, (*gi*) *g* sounds soft before *e*, *i*, and *y*. See p. 20. The *i* is long. See general Rule ; as, *ji* ; (*gan*) *g* sounds hard before *a*, *o*, *u*, *l*, *r*. See p. 20. The *a* and *n*, as before, making *jigan* ; (*tic*,) *ti* keeps its natural Sound before a Consonant, *c* is hard as before ; so the Word is sounded *jigantic*.

gui'dance	Nau'feous	rheu'matism
gui"nea	nego'tiate	ri"gorous
Ha"rangue	ne'gligence	Saga"city
he'xagon	ne'groe	fa'ction
historio'grapher	nota'tion	fa'pphire
hu'rricane	Obdu'rate	saty'rical
hypo'crisy	obe'dience	schisma"tic
Joco'sely	obno'xious	sci'enti"fic
jo"cular	obse'quious	simpli"city
ju"file	omni"science	solli"citous
Ini'tial	Panegy"ric	so'phistry
ingra'tiate	path'e'tical	sphe'rical
intri'gue	parti'cipate	sta'gnate
Le"gible	philo"sophy	stra'tagem
legi"fla'tive	physio"gnomy	subje'ction
legi"timate	phlegma"tic	subfi"dy
lice"ntious	politi"cian	The'atre
locu'tion	poly'gamy	toba'cconist
logi"cian	pre'cipice	to'pical
lu"stre	progra"ftinate	ty'rannical
Machi'ne	pro"geny	Va"cu'ity
ma"gazine	propi"tious	vali"dity
magi"cians	pro"selyte	variega'tion
magni"ficent	Qui'ntessence	ve'hemence
mathema"tics	Rece'ptacle	viva"city
mecha"nical	reci"procal	vi"vify
mytho"logy	repu'gnancy	Una'miable
mi"mic	rhetori"cian	unani"mity

O F

☞ The Scholar should be put to prove and account for every Word in this Table, after the foregoing Manner, untill he be perfect in all the *Rules* and *Observations* in ORTHOGRAPHY. And note the *Marks for Accents* be not taken for *Hyphens* or the *Division of Syllables*. The Words in these three last Tables are left undivided, as *Exercises for the Spelling Rules*.



OF
ETYMOLOGY:
OR,
THE KINDS OF WORDS.

P A R T III.

CHAPTER I.

Q.



WHAT is Etymology ?

A. Etymology is that Part of

Grammar which treats of the
Kinds of Words, (or Parts of
Speech) their Derivations, End-
ings, Change, and Likeness to one another, —
whether Primitive or Derivative.

Q. What is a Primitive Word ?

A. A Primitive Word is that which comes from
no other Word in our Language ; as, *Raven*.

Q. What is a Derivative Word ?

A. A

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A. A *Derivative Word* is that which comes from some other Word in our Language ; as, *ravenous* from *Raven*.

Q. *Into how many Parts of Speech are the Words in the English Tongue divided ?*

A. Four : 1. *NAMES* ; which express *Things*, or *Substances*.

2. *QUALITIES* ; which express the *Manners*, *Properties*, or *Affections of Things*.

3. *VERBS* ; which express the *Actions*, *Passions*, or *Beings of Things*.

4. *PARTICLES* shew the *Manner* or *Quality* of *Actions*, *Passions*, or *Beings*, &c.

Q. *Are the Parts of Speech the same in English as in Latin ?*

A. Yes, and in all other Languages as well as *Latin* : For that which is a *Name*, or *Noun Substantive* in *English*, is a *Noun Substantive* in the *Latin*, *Greek*, *Hebrew*, *French*, &c. Languages.

Of N A M E S.

Q. *What do you mean by Names ?*

A. Words that express *Things* themselves, and want not the Help of any other Word to make us understand them ; as, *a Man*, *a Book*, &c.

Q. *What farther distinguishes Names from the other Parts of Speech ?*

A. As *Names* express *Things* without the Help of another Word, you cannot put the Word *Thing* after them, without making *Nonsense* : Thus, you cannot say *Man Thing*, *Book Thing*, and the like.

Q. *How many Sorts of Names are there ?*

A. Three ; *Common*, *Proper*, and *Relative*.

F

Q.

Q. *What do you mean by Common Names?*

A. *Common Names* are such as express a whole Kind; as the Name *Horse*, signifies my Horse, your Horse, and all the Horses that are.

Q. *What do you mean by Proper Names?*

A. I mean the Name, or Names of some particular Person, Creature, Place, or Thing; as, one Man is called *John*, another *Thomas*, to distinguish them from the rest of Mankind: One Horse is called *Jolly*, another *Whitefoot*: One Place is called *London*, another *Newcastle*: One Book is called the *Bible*, another the *Grammar*, &c.

Q. *What are Relative Names, or Pronouns?*

A. *Relative Names* are such as relate to the Persons or Things in Question, to avoid the Repetition of the same Word; as, instead of my own Name, I say *I*; instead of your Name, I say, *thou*, or *you*; instead of his Name, I say, *he*; instead of her Name, I say *she*: And if I speak of a Thing that has no Distinction of Sex, I say, *it*.

Q. *How many Persons belong to Names?*

A. There are three Persons in each Number, viz. The *First*, speaks of ourselves; the *Second*, is always the Person, or Thing spoken to; the *Third*, is always the Person, or Thing spoken of; as,

Singular.	1. <i>I.</i>	Plural.	1. <i>We.</i>
	2. <i>Thou, or you.</i>		2. <i>Ye, or you.</i>
	3. <i>He, she, it.</i>		3. <i>They.</i>

Q. *Why do we say, you, when we speak only to a single Person, since it is really of the Plural Number?*

A. It is customary among us (as likewise among the *French* and others) to express ourselves

so:

so: But then we say *you*, and not *ye*; and the *Verb* that is put to it is always of the *Plural Number*, for we say, *you love* which is *Plural*; and not *you lovest*, which is *Singular*. So likewise, out of *Complaisance*, as we say *you* for *thou* and *thee*, so we frequently say *your* for *thy*, and *yours* for *thine*.

Q. *What are who, which, and what called?*

A. *Personal Interrogatives*; when they are used in asking *Questions*.

Q. *Is there any Difference in the Use of who, which, and what, as Interrogatives?*

A. Yes; *who* is used only when we speak of *Persons*; as, *Who is that Man?* and *which* only when we speak of *Things*; as, *Which is your Hat?* *What* is used when we speak either of *Persons* or *Things*, and relates to the *Kind*, *Quality*, or *Order*; as, *What Lady is that?* *What Book is this?* *What* (or *which*) *Place do you chuse?*

Q. *Are who and which Interrogatives; and do they always imply a Question asked?*

A. No; they frequently signify only Relation to some Person or Thing; as, *John was the Man who came to me*; *this is the Book which I bought*, and are then properly *Relatives* or *Qualities*. See p. 73.

Q. *Wherein do Relative Names differ from other Names?*

A. By having a *leading* and *following State*.

Q. *What do you mean by the leading and following States?*

A. The *Relative Names* either going before or following the *Verb*; as, *I love, we love*. Here *I* and *we* going before the *Verb love* are called the

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leading State: But in the following Examples; namely, *My Father loves me*; *The Master loves us*; *me* and *us*, following after the Verb *loves*, are called the *following State*.

Q. *Can you give the leading and following States of all the Relative Names in both Numbers?*

A. Yes, *I* the first Person Singular, in the leading State makes *me* in the following: *We &c.*

		Leading State.	Following State.
1st Person	Singular	<i>I</i>	<i>Me</i>
	Plural	<i>We</i>	<i>Us</i>
2d Person	Singular	<i>Thou</i>	<i>Thee</i>
	Plural	<i>You</i>	<i>You</i>
3d Person	Singular	<i>Ye</i>	<i>You</i>
	Plural	<i>He</i>	<i>Him</i>
The Interrogatives of Persons	Singular	<i>She</i>	<i>Her</i>
	Plural	<i>They</i>	<i>Them</i>
		<i>W^ho</i>	<i>W^hom</i>

☞ *W^hich*, *W^hat*, and *it* are the same in both States.

Of N U M B E R.

Q. *What is Number?*

A. *Number* is the Distinction of one from more.

Q. *How many Numbers are there in English?*

A. Two; the *Singular* and the *Plural*.

Q. *When is the Singular Number to be used?*

A. When we speak but of one Person or Thing; as, *a Boy*, *a Book*, &c.

Q. *When do we use the Plural Number?*

A. When we speak of more Persons or Things than one; as, *Boys*, *Books*, &c.

Q. *How is the Plural Number in English commonly formed, or made?*

A.

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A. By adding *s* to the *Singular*; as, *Hand*, (in the *Plural*) makes *Hands*; *Boy*, makes *Boys*, &c.

Q. Is the *Plural Number* always made by adding *s*? oldaily better sets of

A. Not always; for when the *Singular Number* ends in *ch*, *sh*, *ss*, or *x*, then *es* must be added; as, *Church*, makes *Churches*; *Fish*, *Fishes*; *Witness*, *Witnesses*; *Box* *Boxes*.

Q. What do you observe of *Words* that end in *ce*, *ge*, *se*, and *ze*.

A. Such *Words*, by adding *s*, to make them *Plural*, gain a *Syllable* more than they had in the *Singular*; as, *Face*, makes *Faces*; *Stage*, *Stages*; *Horse*, *Horses*; *Affize*, *Affizes*, &c.

Q. Why does the *s* added to *Words* ending in *ce*, *ge*, *se*, and *ze*, make them gain another *Syllable* in the *Plural Number*?

A. Because the *s* that is added to make them *Plural*, would not be heard in the *Sound*, unless it makes another entire *Syllable*.

Q. How do *Words* that end in *f*, *fe*, or *y*, make their *Plurals*;

A. 1. By changing *f*, or *fe*, into *ves*; as, *Calf*, makes *Calves*; *Half*, *Halves*; *Knife*, *Knives*; *Life*, *Lives*; *Leaf*, *Leaves*; *Loaf*, *Loaves*; *Sheaf*, *Sheaves*; *Shelf*, *Shelves*; *Self*, *Selves*; *Thief*, *Thieves*; *Wife*, *Wives*; *Wolf*, *Wolves*: Except *Hoof*, which makes *Hoofs*; *Roof*, *Roofs*; *Grief*, *Grieves*: Also *Dwarf*, *Handkerchief*, *Relief*, *Scarf*, *Wharf*, *Proof*, and *Strife*, which have only *s* added to make them *Plural*: And most *Words* ending in *ff* are made *Plural* by the *Addition* of *s*; as, *Scoff*, *Muff*, *Ruff*, *Cuff*, *Snuff*, *Stuff*, *Puff*, &c..

2. Names ending in *y*, change *y* into *ie*, with the Addition of *s*, in the *Plural*; as, *Body*, makes *Bodies*; *Enemy*, *Enemies*; *Mercy*, *Mercies*, &c. But after a *Vowel* in the same *Syllable*, it is retained; as, *Joy*, *Joys*; *Day*, *Days*.

Q. Do all *Plural* Names end with *s*, or *es*?

A. No; 1. Some end in *en*; as *Man*, makes *Men*; *Woman*, *Women*; *Child*, *Children*; *Brother*, *Brethren*, or *Brothers*; *Ox*, *Oxen*.

2. Some end with *ce*, or *se*; as, *Die*, makes *Dice*; *Mouse*, *Mice*; *Louse*, *Lice*; *Goose*, *Geese*; *Penny*, *Pence*.

3. Others end with *t* and *th*; as, *Foot*, makes *Feet*; *Tooth*, *Teeth*; which are all irregular.

4. Some *Words* have both *Singular* and *Plural* *Number* like; as, *Sheep*, *Hose*, *Swine*, *Fern*, *Deer*; but are of the *Singular Number* when *a* goes before them.

Q. Have all *Names* a *Singular* and *Plural Number*?

A. No; for some have no *Singular*, and others no *Plural*.

Q. Can you give any *Examples* of *Names* that want the *Singular Number*?

A. Yes; these following, viz. *Annals*, *Alps*, *Arms*, *Ashes*, *Bellows*, *Bowels*, *Breeches*, *Cresses*, *Goods*, (meaning of all Sorts of Effects, Riches, or Possessions) *Entrails*, *Ides*, *Lungs*, *Scissars*, *Shears*, *Snuffers*, *Thanks*, *Tongs*, *Wages*, *Dregs*, *News*, &c.

Q. What *Names* have no *Plural*?

A. All *proper Names* of Men, Women, Cities, Countries, &c. and several *common Names*.

Of G E N D E R.

Q. What is *Gender*?

A. Gen.

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A. *Gender* is the Distinction of Sex.

Q. *How many Sexes are there?*

A. Two; the *Male* and the *Female*.

Q. *Have we no more Genders in English?*

A. Things without Life are said to be of the *Neuter Gender*, by reason they do not, properly speaking, belong to either of the other two; as, *a Stone, a Table*.

Q. *How come we then to say he when we speak of the Sun, and she, the Moon, a Watch, a Ship, &c?*

A. This is Custom, perhaps from the *Latins*, who class several inanimate Names under the *Masculine* or *Feminine Gender*; yet it must be an *Impropriety*, as Things without Life cannot have any Difference of Sex, unless when such Words are taken in a personal or figurative Sense; as, *Death is common to us all*; *he spares neither Poor or Rich*; *the Earth is the Mother of all Men*; *she brings forth Food, &c.*

Q. *How are these Sexes distinguished?* *

A. By the third Person Singular of *Relative Names*, viz. *be, she, it*, as has been before observed.

Q. *Have you no other Way of distinguishing the Sexes?*

A. Yes; by the four following Ways:

I. When we would distinguish the Difference of Sex, we do it by different Words; as,

Male.

* In *Latin, Greek*, and some other Languages, the *Gender*, or *Sex*, is distinguished by changing the Ending of the *Quality*, or *Adjective*; but, in the *English Language* the Ending of the *Quality* is never changed.

Male.	Female.	Male.	Female.
<i>Batchelor</i>	<i>Maid, virgin</i>	<i>harse</i>	<i>mare</i>
<i>boar</i>	<i>sow</i>	<i>husband</i>	<i>wife</i>
<i>boy</i>	<i>girl</i>	<i>king</i>	<i>queen</i>
<i>bridegroom</i>	<i>bride</i>	<i>lad</i>	<i>lass</i>
<i>brother</i>	<i>sister</i>	<i>lord</i>	<i>lady</i>
<i>buck</i>	<i>doe</i>	<i>man</i>	<i>woman</i>
<i>bull</i>	<i>cow</i>	<i>master</i>	<i>mistress</i>
<i>cock</i>	<i>hen</i>	<i>mifter</i>	<i>spawner</i>
<i>dog</i>	<i>bitch</i>	<i>nephew</i>	<i>niece</i>
<i>drake</i>	<i>duck</i>	<i>rake</i>	<i>jilt</i>
<i>father</i>	<i>mother</i>	<i>ram</i>	<i>ewe</i>
<i>son</i>	<i>daughter</i>	<i>stoven</i>	<i>slut</i>
<i>stag</i>	<i>bind</i>	<i>steer</i>	<i>beifer</i>
<i>uncle</i>	<i>aunt</i>	<i>wizard</i>	<i>witch</i>
<i>widower</i>	<i>widow</i>	<i>whore-</i>	<i>whore, or</i>
<i>gander</i>	<i>goose</i>	<i>monger</i>	<i>strumpet</i>

II. But when there are not two different Words to express both Sexes; or, when both Sexes are comprehended under one Word, then we add a Quality, or an *Adjective*, to the Word, to distinguish the Sex; as, *a Male Child*, *a Female Child*; *a He Goat*, for the Male; *a She Goat*, for the Female.

III. Sometimes we add another Name or Substance to the Word, to distinguish the Sex; as, *a Man-Servant*, *a Maid-Servant*, *a Cock-sparrow*, *a Hen-sparrow*.

IV. There are likewise some few Words which distinguish the Female Sex from the Male, by the Ending *ess*, *viz.*

Male.

Male.	Female.	Male.	Female.
Abbot	Abbess	marquiss	marchioness
actor	actress	master	mistress
baron	baroness	mayor	mayoress
count	countess	prince	princess
deacon	deaconess	prior	prioress
duke	dutchess	poet	poetess
elector	electoress	prophet	prophetess
emperor	empress	shepherd	shepherdess
governor	governess	tutor	tutress
beir	heiress	viscount	viscountess, &c.

And some Words in *ix*; as, *Administrator*, *Administratix*; *Executor*, *Executrix*, &c.

Q. Have English Names no other Variations in their Endings, but those which make the Plural Number?

A. When two Names come together the former is by the Addition of 's, turned into the Genitive Case, or a Possessive Name, and signifies,

1. The Possessor; as, *Henry's* Horse*, or *the Horse that Henry has or possesses*.

2. The Author; as, *Pope's Works*, or *the Works that Pope was Author of*.

3. The Relations of Persons or Things; as, *The King's Son*, or *the Son of the King*.

Q. Suppose the Word, that is to be turned into a Genitive Case, ends with s, is the 's to be added?

A. If the Word be of the singular Number both the s's are commonly written; as, *Charles's Horse*

* It must be observed that when y is the last Letter of a Word that is turned into a Genitive Case it is always retained before the 's.

Horse, St James's Park, &c. Though sometimes when the Pronunciation requires it, to avoid similar Sounds coming together, one *s* is left out, yet the Apostrophe is still retained at the End of the Word to denote the *Genitive Case*; as, *J. Walters'*, or *J. Rogers' Horse*: Also Words of the *Plural Number*, and such as want the *Singular* and end in *es*, are best written with singles' as *Two Years' Salary*; *the Horses' Provender*; *the Ashes' Quality*; *the Compasses' Legs*, &c. except such as form the *Plural Number* without *ans* as *Men's Honour*, *Women's Modesty*. Words that end in *ss* are likewise best written without the additional *s* as for *Righteousness' Sake*, &c.*

Q. Is not this 's added instead of *his* the first Part (hi) of *his* being cut off?

A. No, they are mistaken who think this 's is added instead of *his* as *Mary's Book*, would then be *Mary his Book*, which would be Nonsense.

Q. Are not Names sometimes used for and partake of the Nature of Qualities?

A. When two Names are compounded into one, and joined together with a Hyphen, and sometimes without it; the former takes to itself the Nature of a *Quality*; as, *a Turkey Voyage*, or a *Voy-*

* As in English we have but this one Case, we express the *Circumstances*, *Properties*, or *Affections* of Things to one another by the Help of little Words called *Prepositions*, such are *of*, *to*, *with*, *from*, *by*, &c. whereby we are freed from the great Trouble that is found in other Languages of expressing the *Circumstances*, &c. of Names in twelve Cases, and five or six different Declensions: So likewise our having no Difference of Gender in our *Names*, is an Advantage as great as the former, and which no other Language ancient or modern enjoys, except the *Chinese*.

*Voyage to Turkey, Mountain Wine, or Wine the Produce of the Mountains, a Sea-fish, or a Fish of the Sea; an Apple-pye, or a Pye made mostly of Apples; a Silver Seal, or a Seal made of Silver, &c. Yet all such are properly Compound Names.**

C H A P. II.

Of Q U A L I T I E S, or A D J E C T I V E S.

Q. *WHAT* are Qualities?

A. Words which express the Manners, Properties, and Affections of Things, or Substances; as, *wise, foolish, black, white, round, square*; all which require to be joined to another Word, or Name, to shew their Signification, and make us understand them; as, *a wise Man, a foolish Man, a black Dog, a white Dog, a round Table, a square Table, &c.*

Q. *How do you know the Qualities from the other Parts of Speech?*

A. By putting the Word *Thing* after them, which they will bear with good Sense; as, *a good Thing, a black Thing, a white Thing, &c.* For a Quality cannot clearly signify any Thing, without a Name either expressed or understood; as, *to hit the white (Mark) is understood; refuse the evil (Thing) and chuse the good: Thing is, in both Places, understood.*

Q.

* These Compound Names are nearly related to *Possessives* and require mostly a *Genitive Case* to express, in other Words, what they imply, as plainly appears by the Explanations of the above Examples.

Q. Have Qualities any Difference of Number or Variation in their Endings?

A. No; for we never say *goods* *Things*, *bad* *Things*, but *good* *Things*, *bad* *Things*, &c. except *this*, which makes *these*, and *that*, *those* in the Plural.

Q. What Qualities are derived or come from Personal Names?

A. These Personal Possessives, *my*, *mine*; *thy*, *thine*; *bis*; *our*, *ours*; *your*, *yours*; *ber*, *bers*; *their*, *theirs*.

Q. Is there any Difference in the Use of *my* and *mine*; *thy*, and *thine*, &c.

A. 1. Yes; *my*, being the first Person Singular, must not be used without a Name after it; as, *this is my Book*. And *mine* is used without a Name or rather supplies the Place of one, as *whose Book is this?* *Mine*: that is *my Book*. *Our* being the first Person Plural is used with a Name, &c.

		With a Name.	Without a Name.
1 Person	Sing.	<i>My</i>	<i>Mine</i>
	Plur.	<i>Our</i>	<i>Ours</i>
2 Person	Sing.	<i>Thy</i>	<i>Thine</i>
	Plur.	<i>Your</i>	<i>Yours</i>
3 Person	Sing.	<i>His</i>	<i>His</i>
		<i>Her</i>	<i>Hers</i>
	Plur.	<i>Their</i>	<i>Theirs</i> .
Persons or Things —		<i>Other*</i>	<i>Others.</i>
To these we may add		<i>whose</i>	which can never

* *Other* may be also used in the Plural Number with a Name, as *other Men*, and likewise without a Name in the Singular, as, *the one Party or the other*, &c.

† When *its* is a Quality the Possessive of *it*, it is written without an Apostrophe to distinguish it from *it's*, the Con-

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never be used without a *Name* after them ; as, *whose Horse is this, I like its Colour, &c.*

Q. *When do we use the Word own ?*

A. When we would express ourselves more emphatically ; as, *this is my own House, your own Land, Alexander's own Sword.*

Q. *Which of the Personal Possessives take own after them ?*

A. *My, thy, his, her, our, your, their*, may have *own* after them ; but we never say *bers* or *ours own*, &c. yet we sometimes say *mine own, thine own.*

Q. *What Parts of Speech are this, that, the same, who, which, and what ?*

A. When any of them is used in asking a Question, it is called an *Interrogative*, as has been before observed ; but every where else they are *Relatives* or *Qualities* respecting some *Name* expressed or understood before ; as, *this is the Book which (Book) was yours, and the same (Book) which was my Brother's formerly ; a Garden is what I love ; this is the Man + who I have a particular Value for, &c.*

Q. *What are this and that usually called ?*

A. *This and that* are called *Demonstratives*, because they shew what particular Person, or

G Thing

tradition of it is used in Poetry : And those who write correctly never put *it's*, or *'tis* ; for *its*, or *it is* in Prose, as, *it's a Fault, 'tis done, it's Value* ; for *it is a Fault, it is done, its Value.*

+ *Who*, in all Situations, is used in relation to Persons only, and *which* only in regard to Things ; and though *which* is used when we speak of one Person in particular, that is or was amongst a Company, in this Case it has Relation to the Number ; as, *which (one) of them was he ? What, whether, the same, &c.* are used without Distinction, in regard to both Persons and Things ?

Thing you mean; as, *this* or *that Man*, *this* or *that Book*. *This* and *these* relate to Things near at hand, as *that* and *those* refer to Things farther off.

Q. Is not that sometimes used instead of who, whom, or which?

A. Yes; though not elegantly, as *I saw a Man that (who) had been on the same Side that (which) I had been on*. *He is the Man that, or to whom I am much indebted to for Favours received*.

Q. Are there no other Sorts of Qualities?

A. Yes; 1. Such as signify *Being*; as, *I, being a Man, have put away cbildish Things; I have been a Child, &c.*

2. *Doing*; as, *a dancing Dog, a scolding Woman, a loving Father, &c.*

3. *Suffering*; as *a ruined Man, a shaved Head, &c.*

4. Such as are compounded with another *Quality*, as *a proud-spirited, high-minded Man, &c.* a *half-filled Cask, &c.* the former Part of all such Qualities approaches near to the Nature of an *Adverb*.

5. Qualities in *nt* are sometimes used as *Participles* in *ing* and as such are placed after their Names a *Lion dormant, couchant, rampant*; the *Prince Regent, &c.*

Q. Are not all these, by *Grammarians*, called *Participles*?

A. Yes, commonly.

Q. Are *Participles* then a different and distinct *Part of Speech* from *Qualities* or *Adjectives*?

A. No, not all of them; for *learned, loving, scolding, and writing*, when joined with *Names*; as, *a learned Man, a loving Father a scolding Woman,*

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man, a writing Desk, are as evidently Qualities, or Properties of those Names, as wise, fair, good, would be, if joined to them.

Q. *Are all those Words which are called Particles, really mere Qualities?*

A. Words signifying the Time of acting or suffering, &c. as, *I am writing a Book, he is making a Pen, we have burned the Coals, ye have praised the Horse*, and such like, cannot, with any Propriety, be called Qualities, agreeable to the usual Definition of that Term.

Q. *When are the Particles mere Qualities?*

A. 1. When they have no respect to Time; as, *a learned Man, a carved Pillar*.

2. When they are joined to *Names*; as *an understanding Man, a writing Desk, a carved Head*.

3. If they may be compared; as, *loving, more loving, most loving; learned, more learned, most learned*.

4. If they are compounded with a *Preposition* that the *Verb* they come from cannot be compounded with; as, *unbecoming, unheard, unseen*; for we do not say, *to unbecome, to unbear*, &c.

Of ARTICLES.

Q. *What Part of Speech are a and the?*

A. They have the Nature of Qualities, being joined to *Names* as other Qualities, are, but they are commonly called *Articles*.

Q. *What is the Use of Articles?*

A. To determine and fix the Meaning, or Sense of *Names*, and apply them to particular Persons.

Q. *What is the Difference between a and an?*

A. *A* is used before all *Names*, that begin with

a Consonant; as, *a Crown, a King, &c.* and *an* before all those that begin with a Vowel as *an Eagle, an Egg, &c.* except such as begin with *b* silent, as *an Herb, an Hour, an Heir*; but when *b* is sounded *a* is to be used, *a Hat, a Hen, a Hare, &c.*

Q. *What is the Difference between a and the?*

A. * *A* is used in a general Sense; as, *a Man*, that is, *any Man*; and *the* † is used when a particular Person or Thing is spoken of; as, *the Master, the Grammar, (or this very Master, or this very Grammar) which teacheth the Art of true Spelling, Reading, and Writing, will do me much Good.*

Q. *Do we set Articles before proper Names?*

A. *Proper Names* do of themselves particularly distinguish the Persons or Things of which one speaks; as *John, Joseph*; so have no *Articles* before them: Likewise the Names of Countries, Cities, Provinces, Rivers, Mountains, &c. have no *Articles* before them. Neither are *Articles* set before the particular Names of Virtues; as, *Justice, Sobriety, Temperance*. Or Vices; as, *Drunkenness, Gluttony, &c.* Of Metals; as, *Gold, Silver, &c.* Of Herbs; as, *Thyme, Marjoram, &c.*

Q. *Do we never set Articles before Proper Names?*

A. Yes, sometimes; but then it is when some *Name, or Substantive, is understood*; as, *the Thames, where River is understood; the Albemarle, that is, the Ship Albemarle*: Or, by way of Distinction or Eminence; as, *he is a Lonsdale, that is*

one

* *A* and *an* are sometimes *Articles of Number, and signify one; as, all to a Man, all to an Ell.*

† When a *Relative* is written, *thee.*

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one whose Name is *Lonsdale*; the *Talbots*, that is the Family of the *Talbots*; the *Alexanders*, the *Cæsars*, the *Marlboroughs*, the *Vernons*, any brave and valiant Men may be called by those Names.

Q. Are the Articles ever set before Qualities?

A. Yes; but it is by Reason of some Name expressed or understood; as, *Alexander the Great*; that is the Great King, or the great *Alexander*; *George the Second*, that is, the second King of England of that Name; he is the valiantest of all Men, that is, the most valiant Man.

Of the COMPARISON of QUALITIES.

Q. In what other Respects do Qualities differ from Names.

A. By admitting Degrees of Comparison, which Names, or Substantives, do not; being only to be compared by their Qualities.

Q. What is Comparison?

A. It is the altering of the Signification of a Word, into more or less, by Degrees; whereby we say one Person, or Thing, is *fair*; another, *fairer*, or *more fair*; and a third is *fairest*, or *most fair*.

Q. How many Degrees of Comparison are there?

A. There are three Degrees of Comparison, the Positive the Comparative, and the Superlative; as *bold*, *bolder*, *boldest*.

Q. What is the Positive Degree?

A. It is the Quality itself, simply, without any Likeness or Comparison; as, *great*, *wise*, &c.

Q. What is the Comparative Degree?

A. The Comparative somewhat exceeds the Positive in Signification; as *greater*, *wiser*, &c.

Q. How is the Comparative Degree formed?

A. It is formed of the Positive, by adding the Syllable *er*, if it ends with a Consonant, or the Letter *r* only, if the Positive ends in *e*; as, *greater*, *wiser*: And it is likewise known by the Sign *more* before the Positive; as, *more great*, or *greater*; *more wise*, or *wiser*.

Q. What is the Superlative Degree?

A. The Superlative exceeds the Positive in the highest Degree of Signification; as, *greatest*, *wisest*, &c.

Q. How is the Superlative Degree formed?

A. It is formed of the Positive, by adding the Syllable *est*, if it ends with a Consonant, or the Letters *st*, if the Positive ends in *e*; as, *greatest*, *wisest*, &c. It is likewise known by the Signs *most*, *very*, or *exceeding*.

Q. What Qualities, or Adjectives, are these that form the Comparative by putting the Word more before them; and the Superlative, by putting the Word most before them?

A. They are such Qualities chiefly as come from the Latin, and end in

ain	certain	ing	loving
ive	fugitive	ish	peevish
cal	angelical	est	honest
en	golden	ous	virtuous
ly	fatherly	ent	excellent
less	friendless	ble	visible
ry	necessary	ed	wicked
al	general	id	rigid
able	commendable	some	troublesome.
ant	elegant		

Q.

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Q. Are all Qualities, or Adjectives, compared in the Forms above, by adding *er* or *more* to the Comparative, and *est* or *most* to the Superlative?

A. No; there are some Qualities which are irregular, and are thus compared, *viz.*

Positive.	Comparative.	Superlative.
good	better	best
bad, evil, or ill	worse	worst
little	less	least

Q. Can all Qualities be compared?

A. No; some cannot be compared, or take the Words *more*, *very*, or *most* before them; because they do not admit of any Increase in their Signification; as, *all*, *any*, *each*, *every*, *some*, *one*, &c.

Q. What Degrees of Comparison are the following Words of, *viz.* fair, fairer, fairest?

A. Fair is of the Positive, fairer is of the Comparative, and fairest is of the Superlative.

Q. Is it good English to say *more fairer*, or *most fairest*?

A. No; you ought to say, *fairer* or *more fair*; *fairest*, or *most fair*; for *more fairer* would signify as much as *more more fair*, and *most fairest* as much as *most most fair*.

C A A P. III.

Of V E R B S.

Q. *WHAT* is a Verb?

A. A Verb, as it is commonly called, is that Part of Speech which betokens the doing, being, or suffering of a Thing; to which belongs the

80 Of E T Y M O L O G Y: or,
the several Circumstances of Person, Number, and
Time. *

Q. How do you know a Verb?

A. By placing some relative Name before it; and if it be a *Verb*, it will be good Sense; as, *I walk, thou sittest, he reads, we dine, ye sup, they sleep.*

Q. Are all Verbs known by putting a relative Name before them?

A. No; for *imperative Verbs*, or *Verbs of bidding or commanding*, have the Relative after them; as, *love thou, let them love*: And *infinitive Verbs*, i. e. such as have an undetermined or unlimited Sense, and always follow *other Verbs*, are known by having *to* before them, as *I chuse to love, or to read &c.* The *infinitive Verb* is likewise sometimes expressed by a Participle in *ing*, as; *I love writing, I love learning; for I love to write; I love to learn, &c.* †

Q. How many Times, or Tenses are there belonging to a Verb?

A. Three; 1. The *present Time*, that now is. 2. The *past Time*. 3. The *future Time*, or *Time to come*.

Q. How many Times are there in English expressed by the Verb itself?

A.

* It is derived from the Latin, *Verbum a Word*, and being the chief Word in a Sentence is called a *Verb* by Way of Eminence, as there can be no Sentence wherein it is not either expressed or understood.

† Our *Infinitive Verbs* answer to the *Infinitives of the Latins*, and have neither *Number*, *Person*, nor *Nominative Word* belonging to them. *Imperative Verbs* want the first Person in both *Numbers*, have the leading State of a *Relative* after them in the *second Person only*, and all Verbs following the *imperative Verb let*, are commonly used without *to* before them, as above exemplified.

THE KINDS OF WORDS. 8r

A. Two; the *present Time*, and the *past Time*.

Q. *How do you know them?*

A. The *present Time* is the *Verb* itself; as, *burn, love*; the *past Time* commonly ends in *ed*; as *burned, loved, &c.*

Q. *How do we express the Persons of the Verbs?*

A. By the *personal Names*, *I, thou, or you, be, she, it*, in the *Singular*; *we, ye, or you, and they*, in the *Plural*.

Q. *Does the Difference of Number and Person make any Alteration in the Verbs?*

A. Yes; as,

	Singular.	Plural.
Persons	1. <i>I love</i>	1. <i>We love</i>
	2. <i>Thou lovest, or you love</i>	2. <i>Ye, or you love</i>
	3. <i>He loveth, or loves</i>	3. <i>They love.</i> *

Q. *Has the English Tongue any Moods?*

A. No.

Q. *The English Tongue having but two Times, expressed by the Verb itself, and no Moods, how do we express the other Times of the Verbs?*

A. By the following Words, called *Helping Verbs*, viz. *do, may, can, am, and be*, in the *present Time*; *did, have, had, might, could, and was* in the *past Time*; and with *shall* and *will* in the *future Time*.

Q.

* The *Verbs* are changed, or made to agree with the *personal Names*, by the ending of the *second Person Singular* in *est*; as, in the Example above, the *first Person Singular*, *I love*, is made in the *second Person*, *thou lovest, or you love*; and, by the *third Person* ending in *eth*, or *s*; as, *be or she loves; b, or loves, in the present Time*: And the *first Person singular*, in the *past Time*, *I loved*, makes in the *second Person*, *thou lovedest, or you loved*

Q. How do you form these of the present Time?

A. Thus :

Sing. *I do, thou doſt, or, you do, he doth, or, does.*

Plu. *We do, ye do, or, you do, they do.*

S. *I may, thou mayſt, or, you may, he may.*

P. *We may, ye may, or, you may, they may.* *

S. *I can, thou canſt, or, you can, he can.*

P. *We can, ye can, or, you can, they can.*

S. *I am, thou art, or, you are, he is.*

P. *We are, ye are, or, you are, they are.*

S. *I be, thou beeſt, or, you be, he be.*

P. *We be, ye be, or, you be, they be.*

Q. What does *am, or, be* signify?

A. Either of them (for they are the same) by itself signifies being; but, joined to, or set before a Quality, or rather a Participle, signifies suffering, and supplies us with *Verbs of Suffering*, or *Verbs Passive*, which we otherwise want; we having in *English* no distinct Ending to distinguish a Verb that signifies *doing* from one that signifies *suffering* as, *I am loved, if I be burned, &c.* Besides these helping Verbs *am* and *be*, being joined to a Participle in *ing*, and the Continuation of a Thing signified, afford us a beautiful Variation in our *active Verbs*, and that in all the Times, as *I am writing* for

loved; but the *third Person* is the same with the *first*; as *be* or *she loved*: The *Plural Verbs* are always the same with the *first Person Singular*: as, *I love, the first Person Singular in the present Time, makes in the Plural, we, ye, and they love*; also *I loved, the first Person Singular in the Past Time, makes in the Plural, we ye, and they loved*.

* *Must* and *ought* commonly express the same Time, and are formed in the like Manner.

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for *I write*; *I have been writing* for *I have wrote*, or *writ*; *I shall be writing*, for *I shall write &c.* Also *be*, like other Verbs, is used after *let*, as, *let him be called &c.*

Q. How do you form the Helping Verbs of the past Time?

A. Thus:

S. *I did, thou didst, or, you did, he did.*

P. *We did, ye did, or, you did, they did.*

S. *I have, thou hast, or, you have, he hath, or, has.*

P. *We have, ye have, or, you have, they have.*

S. *I had, thou hadst, or, you had, he had.*

P. *We had, ye had, or, you had, they had.*

S. *I might, thou mightst, or, you might, he might.*

P. *We might, ye might, or, you might, they might.*

S. *I could, thou couldst, or, you could, he could.*

P. *We could, ye could, or, you could, they could.* *

S. *I was, thou wast, or, you were, he was.*

P. *We were, ye were, or, you were, they were.*

Q. How do you form those of the future Time, viz. *shall* and *will*? †

A.

* So are *would* and *should* formed.

† Helping Verbs in general are also called *defective Verbs*, because they are not used but in their own *Tenses*; besides they have no *Participles*, neither do they admit any Helping Verbs before them, except these four *do, have, am, and will*, which are sometimes used as *Principal Verbs* in all the *Persons* both in the *Singular* and *Plural Number*; they make in the *past Time*, *did, had, was, and willed*, and admit of Helping Verbs before them to form the *future Time*, &c. they have likewise *Participles* like other Verbs, viz. *doing, done; having, being, been, willed.*

A. Thus:

S. *I shall, thou shalt, or, you shall, be shall.*

P. *We shall, ye shall, or, you shall, they shall.*

S. *I will, thou wilt, or, you will, be will.*

P. *We will, ye will, or, you will, they will.*

Q. *When a Helping Verb comes before another Verb, does either of them change its Ending?*

A. *The Helping Verb changes its Ending, but the other does not; as,*

S I N G U L A R.	P L U R A L.
1 <i>I do burn.</i>	1 <i>We do burn.</i>
2 { <i>Thou doſt, or you do, burn.</i>	2 <i>Ye, or you, do burn.</i>
3 <i>He doth, or does, burn.</i>	3 <i>They do burn. *</i>

* Here *do* changes its Ending, but the principal Verb *burn* does not.

Do is used to express the Time with greater Force and Distinction; as, *I do love, I do not love; have* generally signifies Possession and *had* the contrary, *may*, and its past Time *might*, denote the Possibility, or Liberty of doing a Thing; *must, should, and ought*, the Necessity or Duty of doing a Thing; *will*, in the first Person, promises or threatens, but in the second and third only foretells; *shall*, in the first Person, simply expresses, but in the second and third Persons, commands or threatens; *would* intimates the Intention of the Doer.

Can, may, will, and must are used with relation both to the present and future Time; *could* the past Time of *can*; *might* the past Time of *may*; and *would* the past Time of *will*, (as a Principal Verb) relate both to the past and the Time to come.

These Helping Verbs are often joined together; as, *I might have died*; but then, one of them expresses the Manner, and the other the Time of the Verb, and the first alone varies in its Formation.

Thus by the Use of these Helping Verbs, (especially when two or more of them are taken together) we are entirely

free

THE KINDS OF WORDS. 85

Q. *What do you call a Principal Verb?*

A. A *Verb* that can be formed through the present and past Times, without the Help of any of these *Helping Verbs*; as, *love* in the present Time thus:

S I N G U L A R.

- 1 *I love.*
- 2 { *Thou lovest, or,*
 you love.
- 3 *He loveth, or, loves.*

P L U R A L.

- 1 *We love.*
- 2 *Ye, or you love.*
- 3 *They love.*

—In the *past Time* thus:

- 1 *I loved.*
- 2 { *Thou lovedst, or,*
 you loved.
- 3 *He loved.*

- 1 *We loved.*
- 2 *Ye, or you loved.*
- 3 *They loved.*

Q. *Can you form love in the future Time?*

A. Not without *will* or *shall*; as,

- 1 *I will love.*
- 2 { *Thou wilt, or, you*
 will love.
- 3 *He will love.*

- 1 *We will love.*
- 2 { *Ye will, or, you*
 will love.
- 3 *They will love.*

Q. *How many Sorts of principal Verbs have we?*

H

A.

freed from the various *Endings Verbs* in the *past Times*, or the *preterimperfect* and *preterpluperfect* *Tenses* of the *Latins*, also from those of the several *Moods* in both *Voices*; which produce near 200 Variations including those of the different *Persons* in each *Tense*, as they *equally* answer all those *Purposes*, according to the *Sense* they are taken in, or from the *Nature* and *Exigency* of the *Subject*: They also afford us some Variations in our *past Time*; as, *I loved*, *I did love*, *I have loved*, all denote the *Time past*; yet the *Principal Verb* *loved* cannot be said to vary, without the *Help* of *did* or *have*, which serve only to express this *Time*, though beautifully, in different *Words*.

A. Four as before observed, viz. *Active Verbs*, which signify *doing*, or *being*; *Passive* by the Help of *am* and *be*, which signify *suffering*, or denote the *Impressions* that Persons, or Things receive; *Imperative* which *bid*, or *command*; and *Infinitive* which have an unlimited *Sense*, and known by having mostly the Proposition *to* before them.*

Q. Do Verbs always take *d* or *ed* to form the past Time?

A. No; they are often irregular.

Of I R R E G U L A R V E R B S.

Q. What is the first Irregularity?

A. The first Irregularity, and that which is the most common, took its Rise from our Quickness of Pronunciation, by changing the Consonant *d* to *t*, (the Vowel *e*, in the regular Ending *ed*, being cut off) that the Pronunciation might be made more easy and free; and seems rather a Contraction than an Irregularity.

Q. What Letters commonly take *t* after them?

A. 1. *Ch*, *ck*, *p*, and *x*; as, *snatcht*, *packt*, *clapt*, *mixt*, instead of *snatched*, *packed*, &c.

2. When the Consonant *l*, *m*, *n*, or *p*, follows a *Diphthong*, each of them generally takes *t* after it, and then the *Diphthong* is either shortened; as, *dealt*, *dreamt*, *meant*, from *deal*, *dream*, *mean*; or changed into a short single Vowel; as, *felt*, *kept*, *slept*,

* Such Verbs as cannot take a *Name* after them, are by some Grammarians called *Neuters*, because the *Action* is terminated in the Person, or Thing, denoted by the Verb; as *it raineth*; *the Horse walketh*, &c. yet as all such imply *doing* or, *being* in some *Posture*, *Situation*, &c. they may with more propriety be termed *active Verbs*.

slept, wept, crept, swept, leapt, from the Verbs feel, keep, sleep, weep, creep, sweep, leap.

3. When a Word ends with two of the same Consonants, and takes *t* after it, to make the *past Time*, one is dropt; as *dwelt* from *dwell*; *past* from *pass*, &c.

4. When *v* it changed into *f*, it takes *t*, after it to form the *past Time*; as, *left, bereft*, from *leave, bereave*.

Q. *What Letters require 'd to form the past Time?*

A. 1. *B, g, v, w, z, s, and tb*, when sounded soft, also *l, m, n, r*, following a long Vowel more easily unite, separately, with *d*, * than *t*; as, *liv'd, smil'd, &c.*

2- *Verbs ending in y take 'd; as, marry, marry'd; or else, which is much better, change y'd into ied; as, married, carried, &c.*

Q. *What is the second Irregularity?*

A. 1. Some Words, whose *present Time* ends in *d* or *t*, the *past Time*, is the same as the *present*; as, *read, read; cast, cast*.

2. When Words, ending in *d* or *t*, take another Ending to form the *past Time*, it must always be *ed*, printed or writ at full Length, without an Apo-strophe; as, *wounded, blasted, &c.*

Q. *What other irregular Verbs have we?*

A. There are many more; an alphabetical List of the principal of them follows:

* This method of shortening, contracting and throwing together Clusters of Consonants has been justly blamed by the late ingenious Author of the *Spectator*, N°. 135.

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
A Wake	Awoke	Awoke
abide	abode	abode
Be	Been	Being, been
bend	bent	bent
unbend	unbent	unbent
bear	bore, bare	born
begin	began	begun
bereave	bereft	bereft
beseech	besought	besought
beat	beat	beaten
bind	bound	bound
bite	bit	bitten
bleed	bled	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
buy	bought	bought
Catch	Caught	Caught
chide	chid	chidden
chuse, or choose	chose	chosen
cleave	clave, clove	cleft, cloven
come	came	come
creep	crept	crept
crow	crew, crowded	crowed
Dare	Durst dared	Dared
die	died	dead
do	did	done,
draw	drew	drawn
dream	dreamt	dreamt
drink	drank	drunk
drive	drove	driven

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<i>Present Time.</i>	<i>Past Time</i>	<i>Participle.</i>
dwell	dwelt	dwelt
Eat	Eat ate	Eaten
Fall	Fell	Fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew, fled	flown
forsake	forsook	forsaken
freight	fraught	fraught
freeze	froze	frozen
Geld	Gelt, gelded.	Gelded gel c
get	got	gotten
give	gave	given
gild	gilt, gilded	gilded, gilt
gird	girt, girded,	girded, girt
grind	ground	ground
go	went	gone
grow	grew	grown
Hang	Hung, hanged	Hung
have	had	having, had
hear	heard	heard
help	helped	helpt
hew	hewed.	hewn
hid	hid	hidden
hold	held	holden
Keep	Kept	Kept
know	knew	known
Lay	Laid	Laid
lead	led	led
leave	left	left

90 Of E T Y M O L O G Y: or,

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
leap	leapt, leaped	leapt
lend	lent	lent
lie	lay	lain
lose	lost	lost
Make	Made	Made
mean	meant	meant
mow	mowed	mown
meet	met	met
Rend	Rent	Rent
ride	rode, rid	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
Say	Said	Said
see	saw	seen
seek	sought	sought
seethe	sod	sodden
sell	sold	sold
send	sent	sent
shake	shook	shaken
shear	shore	shorn
shew	shewed	shewn
shine	shined	shone
shoot	shot	shot
shrink	shrank	shrunk
sing	sang, sung	sung
fink,	sank, sunk	funk
fit	sat	sat
slay	slew	slain
slide	slid	slidden
sleep	slept	slept
fling	flung	flung
smell	smelt	smelt

Pr.

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<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
smite	smote	smitten
speak	spoke	spoken
spell	spelled	spelt
spill	spilled	spilt
spend	spent	spent
spin	spun	spun
spit	spat	spat
spring	sprang	sprung
stand	stood	stood
stick	stuck	stuck
sting	stung	stung
steal	stole	stolen
stink	stunk	stunk
strike	struck	stricken
strive	strove	striven
swear	sware, sware	sworn
sweep	swept, sweeped	swept
swell	swelled	swoln
swing	swang, swung	swung
swim	swam, swum	swum
Take	Took	Took, taken
tear	tore	torn
teach	taught	taught
tell	told	told
think	thought	thought
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
Weep	Wept	Wept
wind	wound	wound
wear	wore	worn
weave	wove	woven
write	wrote, writ	written, writ

Pre-

Present Time.	Past Time.	Participle.
work	worked	wrought
wring	wrong	wrong

Q. How are these Irregular Verbs formed?

A. Thus:

In the P R E S E N T T I M E.

SINGULAR

PLURAL.

1 <i>I fly, or am flying.</i>	1 <i>We fly.</i>
2 <i>Thou fliest, or you fly.</i>	2 <i>Ye, or you fly.</i>
3 <i>He flieth, or flies.</i>	3 <i>They fly.</i>

In the P A S T T I M E.

1 { <i>I flew, fled, or did fly,</i> (i. e. was flying)	1 <i>We,</i>
2 { <i>Thou fledst, or didst</i> <i>fly; or you flew,</i> <i>fled, or did fly.</i>	2 <i>Ye, or you, and</i>
3 { <i>He flew, fled, or,</i> <i>did fly.</i>	3 { <i>They flew, fled,</i> <i>or did fly.</i>

In the F U T U R E T I M E.

1 { <i>I shall, or will fly,</i> (i. e. be flying)	1 <i>We</i>
2 { <i>Thou shalt, or wilt</i> <i>fly, or, you shall,</i> <i>or will fly.</i>	2 <i>Ye, or you, and</i>
3 <i>He shall, or, will fly.</i>	3 <i>They, shall, or, will fly.*</i>

Of the P A R T I C I P L E S.

Q. What is a Participle?

A. A Participle is a Part of Speech, derived from a *Verb*, and signifies *being, doing, or suffering*, and

* All irregular Verbs are formed much in the same Manner.

and also implies *Time*, as a *Verb* does; but is otherwise like a *Quality* or *Noun Adjective*.

Q. *How many Sorts of Participles are there?*

A. Two; the *Active Participle*, that ends always in *ing*; as, *loving*; and the *Passive Participle*, that ends almost always in *ed*, *t*, or *n*; as, *loved*, *taught*, *slain*. The past *Time* of our *Active Verbs*, ending in *ed*, or in *t* when contracted, are very often regularly the same with this *Participle*; as, *bate, bated, bated*; *teach, taught, taught*, &c. And when it ends in *n* it is often the same as the *present Time* of our *Active Verbs*, this *n* being added, as; *see, saw, seen*; *give, gave, given*; *rise, rose, risen*, &c. yet it is sometimes otherwise formed, or made. * See the *irregular Verbs*.

C H A P. IV.

Of P A R T I C L E S.

Q. *WHAT are Particles?*

A. *Particles* are little Words that express, or denote some Circumstance, Manner, or Quality of an Action, and join Sentences together.

Q. *How many Sorts of Particles are there?*

A. Four: *Adverbs, Conjunctions, Prepositions*; and *Interjections*

Of A D V E R B S.

Q. *What is an Adverb?*

A. An *Adverb* is a *Particle* joined either to a *Verb*, to a *Quality*, to a *Participle*, or to another *Adverb*; to explain their Manners of acting and suffer-

* Every *Participle*, except that in *ing*, is to be used with *am*, or *be*, as a *Passive Verb*; the *past Time* of *Active Verbs* being improper.

fering; or to point out some peculiar Circumstance, Quality, or Manner signified by them. To a *Verb* thus: *The Boy writes* correctly.

To a *Quality*, or *Adjective*, thus: *He is a very diligent Boy.*

To a *Participle*, thus: *A Man truly fearing God.*

To another *Adverb* thus: *He lives very happily.*

Q. How many Sorts of *Adverbs* have we in English?

A. There are many Kinds of *Adverbs*, a few of which take as follow:

1. Of *Time*: *Time present*; as, *now, to day.*

The Time past; as, *already, before, yesterday, beretofore, long since.*

The Time to come; as, *to morrow, not yet, hereafter, henceforth, or henceforward, by and by.*

An *undetermined Time*; as, *often, oftentimes, seldom, daily, yearly, always, when, then, ever, never.*

2. Of *Place*; as, *here, there, where, elsewhere, every where, no where, some where, above, below, within, herein, without, whither, hither, thither, upward, downward, whence, hence, thence.*

3. Of *Number*; as *once, twice, thrice, rarely, seldom, frequently, often.*

4. Of *Order*; as, *lastly, last of all, secondly, thirdly, fourthly, &c.*

5. Of *Quantity*; as, *how much, how great, enough, sufficient, some what, something, nothing.*

6. Of *affirming*; as, *verily, truely, undoubtedly, unfeignedly, yea, yes.*

7. Of *denying*; as, *nay, no, not, in no wise.*

8. Of *doubting*; as, *perhaps, peradventure, by chance.*

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9. Of comparing ; as, *how, as, so, how much, less, least, more, very, rather, than, whether, also, exceedingly, almost, well nigh, little less, least of all, as it were, alike, otherwise, differently, far otherwise;* Others are compared in Imitation of Qualities ; as, *soon, sooner, soonest ; often, oftener, ofteneſt.*

10. Of Quality ; as, *justly, prudently, &c.* which Words are derived of Qualities or *Adjectives*, and denote the same Quality as the Words they are derived from do, and may be explained by the Name and *Preposition* as, *with Justice, for justly ; with Prudence, for prudently.*

11. There are but few Qualities which may not be turned into *Adverbs*, by adding to them the Termination *ly* ; as, *meek, meekly* : They admit of Comparison by *more* and *most*.

OF CONJUNCTIONS.

Q. *What is a Conjunction ?*

A. A *Conjunction* is a part of Speech that joins either Words or Sentences together, and shews the Manner of their Dependance upon one another ; as, *I will go and eat my Supper, but shall have nothing but Bread and Cheese and Beer.*

Of *Conjunctions* there are several Sorts ; as,

1. *Copulative* ; as, *and, also, both, neither, nor.*
2. *Disjunctive* ; as, *or, either.*
3. *Causal* ; as, *for, because.*
4. *Conditional* ; as, *so, that, but, if.*
5. *Concessive* ; as, *though, or, tho', althoough, indeed.*
6. *Rational* ; as, *therefore, wherfore, seeing, since.*
7. *Adversative* ; as, *yet, notwithstanding, nevertheless.*
8. *Suspensive* ; as, *whether or not, whether.*
9. *Exceptive* ; as, *but, unless, except, &c.*

Some

Some of these may be reckoned *Adverbs*, and some of the *Adverbs* used as *Conjunctions*, without any great Impropriety; as, *whether* is a comparative *Adverb* and a suspensive *Conjunction*, &c.

Of P R E P O S I T I O N S.

Q. *What is a Preposition?*

A. A *Preposition* is a Part of Speech, most commonly set separate or before other Parts, especially *Names* or *Noun-Substantives*, to shew the Respect or Relation one Thing has to another.*

Q. *Which are the Prepositions set separate, or before other Parts of Speech?*

A. They are such as these that follow; *above*, *about*, *after*, *against*, *among*, *amongst*, *at*, *before*, *be-hind*, *beneath*, *below*, *between*, *beyond*, *by*, *througb*, or *thro'*, *beside*, *for*, *from*, *in*, *into*, *on*, or *upon*, *over*, *of*, *out*, or *out of*, *to*, or *unto*, *towards*, *under*, *with*, *off*, *within*, *without*.

Q. *Which are the Prepositions joined or set in Composition?*

A. The English *Prepositions* are, *a*, *be*, *for*, *fore*, *mis*, *over*, *out*, *un*, *up*, *with*.

Latin *Propositions* are, *ab*, or *abs*, *ad*, *ante*, *cir-cum*, *con*, *for cum*, *contra*, *de*, *dis*, *di*, *e*, or *ex*, *ex-tra*,

* Besides this *separate Use* of *Prepositions* they have another, which is to be joined in *Composition* with a vast Number of *Wcrds*; and by this means, they create a great *Variety*, give a peculiar *Beauty*, *Fluency*, and *Elegancy* to our *Language*; by the help of which we do all that the *Greeks* and *Latinis* did, partly by *Prepositions*, and partly by the *Diversity* or *Dif-ference* of *Cases*.

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tra, in or im, inter, intro, ob, per, post, pre, pro, preter, re, retro, se, sub, subter, super, trans.

Greek Prepositions are a or an, amphi, anti, hyper, hypo, meta, peri, syn. Their Uses, &c. follow.

The ENGLISH PREPOSITIONS, used in Composition, explained.

1. *A* is oftentimes redundant, or superfluous at the Beginning of a great many Words ; as in *abide, for bide* ; *arise, for rise* ; *awake, for wake*. It is sometimes used, though very improperly, for *one, or in* ; as *a Foot, for one Foot* ; *he is a bed, for in Bed, &c.*

2. *Be* is used for *about* ; as in *besprinkle, i. e. to sprinkle about*. It is also used for *by or nigh* ; as, *beside, i. e. by or nigh the Side* : *For in* ; as, *betimes, i. e. in Time, or early* : *For for* ; as, *to bespeak, i. e. to speak for, &c.*

3. *For* signifies Negation, or Privation, *i. e. it denies, or deprives* ; as, in *forbid, i. e. bid it not to be done*.

4. *Fore* signifies as much as *before* ; as, *to foresee, i. e. to see it before it comes to pass*.

5. *Mis* denotes *Defect, or Error* ; as, *Misdeed, i. e. an ill Deed, or not done rightly* ; *misemploy, to employ it wrong* ; so to *mistake, misuse, &c.*

6. *Over* signifies *Eminence, or Superiority* ; as, *to overcome, to oversee, to overrule* : It denotes also *Excess* : as, *overhasty, overjoyful, &c.*

7. *Out* signifies *Excess, Excellency, or Superiority* ; as, *to outdo, to outrun, to outgo, &c.*

8. *Un* signifies *Negation and Contrariety, or the not being so, or so* ; also *Dissolution, or the undoing a Thing already done* ; and set before *Qualities, signifies not* ; as, *pleasant, unpleasant*.

i. e. not pleasant, unworthy, unseen, &c. But when *un* is put to *Verbs*, it destroys or undoes what has been already done ; as, *undo*, *unsay*, *unweave*, &c.

9. *Up* denotes above, upwards, or upper, with respect to *Places*, or *Things* that lie upwards, &c. as, *upside*, i. e. the Side that lies uppermost, or highest.

10. *With* signifies against ; as, *to withstand*, i. e. *to stand against*. Sometimes it denotes as much as *from*, or *back* ; as, *to withhold*, i. e. *to hold from one* ; *to withdraw*, i. e. *to draw back*.

The LATIN PREPOSITIONS, used in the Composition of English Words, explained.

1. *Ab*, or *Abs*, signifies *from* ; but, compounded with an *English Word*, denotes some *Excess*, or *Increase* ; as, *to abhor*, *to abuse* ; also *Parting*, or *Separation* ; as, *to abstain*, *to abolish*, &c.

2. *Ad* signifies *to* or *at* ; as, *adjoin*, i. e. *to join near*, or *next to* ; *adjacent*, i. e. *that which lies nigh*.

3. *Ante* signifies *before* ; as *antecedent*, the *foregoing Word* ; *to antedate*, or *date before*.

4. *Circum* signifies *about* ; as, *Circumlocution*, i. e. *a round about Way of speaking*.

5. *Con*, (*co*, *com*) from *cum*, signifies *with*, or *together* ; as, *Convocation*, i. e. *a calling or meeting together* ; *Copartner*, i. e. *a Partner with another* ; *Commerce*, i. e. *trading together*.

6. *Contra* signifies *against* ; as, *to contradict*, also from this comes the compound *Preposition*, *Counter* ; as, *to counterbalance*, *counterfeit*, &c.

7. *De* signifies a *Kind of Motion from* ; as, *to detract*, *to decamp*. Sometimes it enlarges the Sense

THE KINDS OF WORD'S. 99

Sense of the Word ; as, *to demonstrate, to deplore.*

8. *Dis* signifies *Separation, Difference, or Diversity* ; as, *disagree, i. e. not to agree; disbelieve, i. e. not to believe; to dissect, i. e. to separate, or cut asunder.*

9. *Di* enlarges the Sense of the Word it is compounded with ; as, *to direct, to diminish, &c.*

10. *E, or ex*, signifies *out, out of, or off* ; as, *to eject, i. e. to cast out; to exclude, i. e. to shut out.*

11. *Extra* signifies *beyond, over and above* ; as, *extravagant, i. e. one that goes beyond Bounds.*

12. *In* or *im* generally denotes the *Position, or Disposition* of an *Action* ; whereby one Thing is, as if it was, put into another ; as, *to infold, to inclose; to import, to implant.* It also denotes *Privation, or not*, and gives a contrary Sense to the primitive Word ; as, *indecent, i. e. not decent; Injustice, i. e. not Justice, &c.*

13. *Inter* signifies *between* ; as, *to intervene, i. e. to come between; Interval, i. e. the Space between Business:* But in *Interdict, or Interdiction* ; it signifies as much as, *for in forbid, &c.*

14. *Intro* is an *Adverb, from the Preposition, intra*, and signifies *within* ; as, *to introduce, i. e. to bring into, or within.*

15. *Ob* signifies *against* ; as *Obstacle, i. e. what stands in the Way; to oppose, i. e. to put against.*

16. *Per* signifies *thorough* ; also a Degree of *Excellency, or Excess* ; as, *perfect, i. e. thoroughly done; to pervade, i. e. to go over, or through.*

17. *Post* signifies *after* ; as, *Postscript, i. e.*

100 Of E T Y M O L O G Y: or,
written after ; a posthumous Work, i. e. published
after the Author's Death.

18. *Pre* comes from *præ*, and signifies *before* ;
as, to *premeditate*, i. e. to *meditate of before*, &c.

19. *Pro* signifies *for*, or *forth* : But it has also a great many other Senses ; as, to *profess*, *protect*, *pronounce*, *prorogue*, &c.

20. *Preter* signifies *against* ; as, *Preternatural*,
i. e. *contrary to the common Order of Nature*.

21. *Re* generally implies a *repeated Action* ; as,
to repeat, i. e. *to say over again* ; *to relapse*, i. e.
to fall ill again. It also denotes *Opposition*, or
against ; as, *to repulse* ; and sometimes only en-
larges the Sense of the *simple Verbs* ; as, *to repent*,
reprove, &c.

22. *Retro* signifies *backward* ; as, *Retrospection*,
i. e. *a looking backward*.

23. *Se* signifies *without*, (from *sine*, or *seorsum*
by itself) ; as *secure*, i. e. *sine curā*, or *seorsum à*
curā, *separate*, *seclude*, &c.

24. *Sub* signifies *under* ; as, *subscribe*, i. e. to
write under.

25. *Subter* signifies *under* ; as, *Subterfuge*, i. e.
a Refuge under.

26. *Super* signifies *upon*, *over*, or *above* ; as,
Superscription, or *writing upon a Letter* ; *super-
flucus*, i. e. *over and above*. In some Words that
come from the *French*, it is changed into *sur* ; as,
Surplusage, i. e. *a Quantity over and above what
is enough* ; *Surface*, &c.

27. *Trans* signifies *over*, *beyond*, or *change* ; as,
to transport, i. e. *to carry over* ; *to transgress*, i. e.
to go beyond, *to transplant*, *to transpose*, *to trans-
form*, *transfigure*, i. e. *to change Shape*, &c.

The

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The GREEK PREPOSITIONS, used in the Composition of English Words, explained.

1. *A*, or *an* signifies Privation, or *not* ; as, *Anonymous*, i. e. *without a Name* ; *Anarchy*, i. e. *without Government*.

2. *Ampbi* signifies *on both* ; as, *amphibious*, i. e. such Creatures as live *on both Land and Water*.

3. *Anti* signifies *against* ; as, *Antidote*, i. e. a Remedy *against Poisons, &c.* *Antichrist*, i. e. one *that is in Opposition to Christ*.

4. *Hyper* signifies *over and above* ; as, *Hyperbole* is a Figure in Rhetoric that represents Things *over and above*, or much greater than the Truth.

5 *Hypo* signifies *under* ; as, *Hypocrite*, i. e. one that pretends to be very religious ; but, *underneath*, or *privately*, is very wicked.

6. *Meta* is the same as *trans*, i. e. *beyond*, or *change* ; as, *metamorphose*, i. e. *to change from one Shape, or Form to another*.

7. *Peri* signifies *about* ; as, *Periodical*, i. e. any thing that has a settled Time to turn about, or to perform its Course or Revolution in.

8. *Syn* signifies *with*, or *together* ; as, *Synagogue*, i. e. *an Assembly or Company gathered together*.

Of INTERJECTIONS.

Q. *What is an Interjection?*

I 3

A.

* Most of the *Interjections* are natural Sounds, common to all Languages.

Mr Chambers, in his *Universal Dictionary*, makes the following Observation : " Some say he, deny the *Interjections*

A. An *Interjection* is a *Particle* made use of to express some sudden Motion, or Passion of the Mind; as, *ah! alas!*

Of *Interjections* there are several Sorts, *viz.*

1. Admiring; as, *beigh! behold! O strange!*
2. Despising; as, *pish! phy! tush! shah!*
3. Mirth; as, *ba, ba, be!*
4. Sorrow; as, *ho! O sad! alas! alack!*
5. Silence; as, *bist! bush! mum!*
6. Surprize; as, *bay! bey! whew!*
7. Calling to; as, *O! sobo! bem! be! bip!*
8. Names are sometimes used for *Interjections*; as, *with a Mischief! O the Villany! &c.*

C H A P. V.

Of the D E R I V A T I O N of WORDS.

Q. IN Derivative Words are Names or Substantives ever changed into Verbs?

A.

" to be Words, or any Parts of Speech, and make them
" mere natural Signs of the Motions, or Passions of the Mind,
" expressed by these *inarticulate Sounds*, several whereof
" Brutes have in common with us;" But as there are Passions,
which must be represented in Writing and Discourse, the
Interjection has a good Foundation in Nature, and is a necessary Part of Speech.

The celebrated Mr *Locke* observes, that the Clearness, Beauty, &c. of a good Style consist very much, in the right Use of Particles; which must be learned by a careful Observance of their Use and Application in the best Writers.

Concerning all those Particles, i. e. an *Adverb*, *Conjunction*, *Preposition*, and *Interjection*, this, in general, may be observed, that they are very often used *interchangeably*, or one for another, according to the *Tenor* and *Exigency* of the Sentence or *Expression*, as is obvious to every observant Reader.

A. Yes; many *Names*, and some *Qualities* or *Adjectives*, and sometimes the other Parts of Speech, become *Verbs*; and denote, or signify, some Sort of Application of the same Thing, or the Thing signified by the *Name*; as, from a *House* comes the *Verb* to *house* (*bouze*) from a *Fish*, comes to *fish*; from a *Rule*, comes to *rule*, &c.

Q. Do *Names* come from *Verbs*?

A. Yes; almost every *Verb* has some *Name* coming from it; and, by adding the Termination *er* to a *Verb*, comes a *Name*, signifying the *Agent*, or *Doer*; as, from *bear*, comes *Hearer*, or *one that bears*; from *run* comes a *Runner*, or *one that runs*.

Q. What do *Qualities* that end in *y* or *n* denote?

A. 1. *Qualities* that end in *y* denote Plenty or abounding, and come from *Names*, by adding the ending *y*; as, from *Wealth*, comes *wealthy*, i. e. *one that has much Wealth*; *Health*, *healthy*; *Might*, *mighty*.

2. *Qualities* that end in *en*, signify the Matter out of which any thing is made; as, *Ashen*, *Birchen*, *Oaken*, *Beachen*; as, *an oaken Stick*, i. e. a Stick made of Oak.

Q. What do *Qualities* that end in *full* come from and signify?

A. From *Names*, and denote Fulness; as, from *Joy*, comes *joyful*, i. e. *full of Joy*; *Fruit*, *fruitful*; *Youth*, *youthful*, &c.

Q. What do *Qualities* that end in *some* denote?

A. They generally have the same Sense with *full*; as, from *Trouble*, comes *troublesome*, i. e. *full of Trouble*; *Delight*, *delightsome*, &c.

Q.

Q. What do Qualities ending with less, and ly denote?

A. 1. The Termination *less* being added to *Names*, forms *Qualities*, signifying *Want*; as, *worthless*, i. e. of no *Worth*; *witless*, *heartless*, *careless*.

2. By adding *ly* to *Names*, and sometimes to *Qualities*, are formed *Qualities*, which denote *Likeness*; as, from *Giant*, comes *giantly*, i. e. like a *Giant*; *Earth*, *earthly*; *Heaven*, *heavenly*.

Q. How are Diminutive Qualities ending in *ish* derived?

A. 1. *Qualities diminutive*, or *Qualities* that denote lessening of the Signification, are made, by adding *ish* to *Qualities*, and often to *Names*; as, *green*, *greenish*, i. e. a *little*, or *somewhat* *green*.

2. When *Qualities* in *ish* come from *Names*, they generally denote *Likeness*, as, *wolfish*, i. e. like a *Wolf*, from *Wolf*.

3. Some *National Qualities* end in *ish*; as, *Eng-lish*, *Span-ish*, *Dan-ish*, *Scot-ish* (by Contraction *Scots*, or *Scotch*) *Swed-ish*, &c.

Q. What is a Diminutive Name or Noun?

A. A *Name diminutive* is a Word that commonly, by the Addition of some Letters, or Syl-lable, to the Word from whence it comes, serves to denote a *Diminution*, or *Lessening* the Sense of the Word from whence it comes; as, **Lamb-kin*, from *Lamb*.

Q.

* *Kin* being added to *Lamb*, lessens the Signification of the Word; for *Lambkin* is a *little young Lamb*.

Ing is commonly the *diminutive* Termination to Animals; as, *Gosling*, *Duckling*, &c. where *ing* seems to signify *young*;

so

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Q. By what other Means are Words derived from their Primitives?

A. By adding *ship*, *dom*, *rick*, *wick*, *ness*, *bead*, *hood*, &c. as,

1. Words ending in *ship* denote, *Office*, *Employment*, or *Condition*; as, *Stewardship*, *Lordship*, *Fellowship*.

2. Words ending in *dom*, signifies *Office*, or *Charge*, with *Power* and *Dominion*; as, *Pope-dom*, *Kingdom*, *Dukedom*.

3. Words ending in *rick* and *wick* denote *Office*, and *Dominion*; as, *Bishoprick*, *Bailywick*.

4. Names ending in *ness*, signify the *Essence* of the Thing, and are formed from *Qualities*; as, from *white*, comes *Whiteness*; from *hard*, *Hardness*.—These are called *Abstract Names*.

5. Names that end in *bead* and *hood*, denote the *State*, *Condition*, and *Quality* of a Thing, or Person; as, *Godbead*, *Manhood*, *Widowhood*, &c.

6. There are also *Names* derived from *Qualities* and *Verbs*, which are made by adding the Ending *th*, with some small Change; as, from *long* comes *Length*; *strong*, *Strength*; *broad*, *Breadth*; *wide*, *Width*; *deep*, *Depth*; *true*, *Truth*.—Also from the *Verb*, to *die*, comes *Death*.

Q. Are any English Words borrowed from the Latin?

A. Yes; a great many, and indeed almost all, that are not Words of one Syllable, or do not come

so that *Lambkin* is for *Lambing*, i. e. a young *Lamb*; the *k* being put here to make a better Sound. So likewise these following may be said to be *diminutive*; as, *Nag*, *Cottage*, *Pullet*, *Sprig*, *Dogger*, being considered with respect to *Horse*, *House*, *Hen*, *Branch*, *Sword*, &c.

come from Words of one Syllable, are borrowed from the *Latin*; but the greatest Part of these the *French*, or *Italians* have borrowed from the *Latin*, and we from them.

Q. *What Rules have you to know when a Word is derived from the Latin?*

A. *These seven following, viz.*

I. *Words in ion in English, come from those in Latin, ending in io; as, Question, from Questio; Religion, Religio; Education, Educatio, &c.*

II. *Words ending in ty, from those in Latin, ending in tas; Liberty, Libertas; Charity, Charitas; Veracity, Veracitas, &c.*

III. *Words ending in ude are derived from the Latin, by changing o into e; as, Fortitude, Fortitudo; Gratitude, Gratitudo.*

IV. *Many English Words ending in nce or cy, are derived from Latin Words ending in tia; as, Obedience, Obedientia; Clemency, Clementia, &c.*

V. *Qualities which end in d, are mostly derived from those in Latin, which end in us; as, frigid, frigidus; rigid, rigidus, &c. Also such as have in the last Syllable, t, n, or r between two Vowels; as, illiterate illiteratus; obscure, obscurus; obscene, obscenus.*

VI. *Many Words ending in nt, come from Latin ones, ending in ns; as, vigilant, vigilans, &c.*

VII. *Many Words ending in al, are derived from those in Latin, which end in is; as, liberal, liberalis, &c.**

C H A P.

* There are several other Words that are derived from the *Latin*, which cannot be brought under any Rule; as, *Nature* comes from the *Latin* Word *Natura*; *Grace*, *Gratia*; *Vice*, *Vitium*, &c.

C H A P. VI.

ETYMOLOGY ABSTRACTED and
EXEMPLIFIED.

THE *English Language* is divided into four Kinds of Words or Parts of Speech, *viz.* NAMES, QUALITIES, VERBS, and PARTICLES.

I. Of NAMES.

NAMES are such Words or Things as you can see, feel, hear, or understand, without another Word joined to them; as, *a Man, a Book, Virtue, Vice, &c.* They may also be known by putting the Word *Thing* after them, which they cannot have without making Nonsense; thus, you cannot say *Man Thing, Book Thing, Virtue Thing, &c.*

There are three Sorts of *Names*, *viz.* Common, Proper, and Relative.

Common Names are such as comprehend a whole Kind; as, *a Man, a Woman, a City, &c.*

Proper Names are such as belong to particular Persons or Things; as, *William, Mary, London, &c.*

Personal Names are such as belong to Persons or Things to avoid the Repetition of the same Word, as instead of my own Name, I say *I*; instead of your Name, I say *you*, or *thou*; and instead of his, or her Name, *he* or *she*: And for Things without Life, or doubtful of Sex, *it*, is used.

Names have also two Numbers, *viz.* the Singular and the Plural. The singular Number speak-

108 Of E T Y M O L O G Y: or,
speaketh but of one, as *a Book*: The Plural
Number speaks of more than one; as, *Books*.

They have likewise *three Genders*, viz. *Male*,
Female, and *Neuter*.

II. Of Q U A L I T I E S.

QUALITIES are such Words as express the
Manners, Properties, or Affections of Things,
as *good*, *bad*, *wise*, *foolish*, &c. and require to be
joined to some other Word, to make us under-
stand them, as *a good Man*, *a strong Horse*, &c.
They may be known by putting the Word *Thing*
after them, which will make them good Sense;
as, *good Thing*, *bad Thing*, *white Thing*.

Qualities have also three Degrees of Compari-
son, viz. *the Positive*, *the Comparative*, and *the Su-
perlative*; as *wise*, in the Positive, makes *wiser* in
the Comparative, and *wisest* in the Superlative.

III. Of V E R B S.

VERBS denote the doing, being, or suffering
of Persons, or Things, and are known by putting
some Relative Name before them, to make them
Sense, as *I love*, *we love*.*

Verbs

* Though some Words are used both as *Names* and *Quali-
ties*, and also as *Verbs*; such are, *close*, *cross*, *salt*, *light*, &c. yet by
the Sense they are taken in it is easily known, to what Species
each belongs, especially as *Names* have commonly an *Article*
before it, and the *Qualities* and *Verbs*, their usual Properties
to distinguish them, as, *a Close* when a *Name* implies a *Field*;
close when a *Quality* implies *reserved*, or *considerate*, as a
close Man; and when a *Verb* signifies *to conclude*, or *shut up*
as to *close a Discourse*, &c.

☞ Some *Verbs* include a *Preposition* along with them for
an *Ending*; as, *fly about*, *admit of*, *set on*, *hold in*, *meet with*,
send for, *turn over*, &c.

Verbs have two Numbers, *viz.* *I love*, singular; *we love*, plural: Likewise three Tenses or Times, *viz.* *Present, Past, and Future*; as, *I love*, in the present Time, makes *I loved*, in the past; and *I shall or will love*, in the future Time.

IV. Of P A R T I C L E S.

PARTICLES are Words that denote some *Circumstance, Manner, or Quality* of an Action, and are used to join Sentences together: They are almost all Monosyllables, and are known by answering to none of the Properties of the other Parts of Speech. They are divided into *Adverbs, Conjunctions, Prepositions, and Interjections*.

The Method of doing which, see the Letter for teaching inserted at the Beginning of this Book.

E T Y M O L O G Y E X E M P L I F I E D.

When Modesty ceases to be the chief Ornament of one Sex, and Integrity of the other, Society is then upon a wrong Basis; and we shall be ever after without Rules to guide our Judgments in what is really becoming and ornamental.

Q. *In the above Paragraph, tell me what Part of Speech every Word is, and why?*

A. When) is an *Adverb of Time*, (See p. 94.)

Modesty) Is a *Name* (*because it shews the Thing itself*) of the *Singular Number*, (See p. 61.)

Ceases) A *Verb active*, because it betokens doing, (See p. 80) and has for its *Nominative Word*, *Modesty*.

To) Is a *Preposition*, (p. 96) and is here the *Sign of an Infinitive Verb*.

Be) Is an *Infinitive Verb* in this Position, because it follows another Verb, with the Preposition (or its *Sign*) *to*, before it, (p. 80)

The) An Article which denotes or fixes the Sense of one or more Particulars, and shews what you mean, (p. 75)

Chief) Is a Quality or Adjective, because it shews the Manner or Property of a Thing, (p. 71)

Ornament) a Name, as before, (p. 61)

Of) is a Preposition, (p. 96)

One) A Quality as before.

Sex) Is a Name.

And) A Conjunction copulative, because it joins Words or Sentences together, (p. 95)

Integrity) Is a Name, as before.

* *Of*) A Preposition as before.

The) An Article, and is here set before a Quality. (p. 76)

Other) Is a Quality, but is here put for a *Name* where *Sex* is meant, (p. 72)

Society) Is a Name.

Is) A Verb passive, (p. 82) of the third Person singular from the Verb *am*, and has for its Nominate Word *Society*.

Then) An Adverb of Time, (p. 94)

Upon) Is a Preposition, as before.

A) Is an Article, as before.

Wrong) A Quality in its common Position, *viz.* before a *Name*.

Basis) Is a Name, as before.

And) A Conjunction copulative, as before.

THE KINDS OF WORDS. 111

We) Is a Relative Name of the leading State, because it comes before the Verb *shall be* (p. 64)

Shall be) *Shall* is the helping Verb to *be*, for *be* is here a principal Verb, (p. 84) and has *we* for its Nominative Word.

Ever after) Taken together, is an Adverb, (p. 94)

Without) Is a Preposition.

Rules) A Name of the Plural Number.

To guide) Is an Infinitive Verb, and is known by its Sign or Preposition *to* before it.

Our) Is a Relative or Possessive Quality, (p. 72)

Judgments) A Name of the Plural Number.

In) A Preposition.

What) Is a Quality put for a Name, as before.

Is) A Verb passive of the third Person singular, as before, and has for its Nominative Word, the Quality *what*, the Name being understood.

Really) An Adverb, (p. 95)

Becoming) Is mostly a Participle, but here it is a Quality, (p. 75)

And) Is a Conjunction, and here couples like States or Kinds.

Ornamental) A Quality put for a Name, as before.



O F



O F
S Y N T A X:
OR,
C O N S T R U C T I O N.

P A R T IV.

C H A P T E R I.

Q.  *What is Syntax?*
A. The right joining of Words
in a Sentence, or Sentences toge-
ther.

Q.  *What is a Sentence?*
A. A Sentence comprehends at least a *Name*
and a *Verb*; by which some *Sentiment*, or
Thought of the Mind, is expressed.

Q. *How many Sorts of Sentences are there?*
A. Two; *Simple* and *Compound*.
Q. *What is a Simple Sentence?*
A. A *Simple Sentence* is, where there is but one
Verb and one *Name* the *Subject* of that *Verb*,
either

either expressed, or understood ; as, *Jesus wept.*
A Lye is abominable.

Q. *What is a Compound Sentence ?*

A. A Compound Sentence is, when two or more Sentences are joined together ; as, *God created Man, and Christ redeemed him ; therefore let us love our God and our Saviour.*

Q. *How many Rules have we for the right joining of Words together in a Sentence ; or for English Concord ?*

A. The Ten General Rules, with some additional Remarks, which follow, are all that are observed by our best Writers, or necessary in our Language.

GENERAL RULES for ENGLISH CONCORD.

R U L E I.

A Verb must agree with its Nominative Word* in Number and Person ; as, *They readest ; he readeth ; we read.*

K 3

R U L E.

* The Word that answers to the Question *Who is ? Who does ? Who suffers ? or, What is ? What does ? What suffers ?* is the Name to which the Verb relates, and is called the *Nominative Word* ; as, *I love. Who loves ? I.* Here *I* is the *Nominative Word*. *We read. Who reads ? We.* Here *We* is the *Nominative Word*. *The Book is read. What is read ? The Book.* Here *Book* is the *Nominative Word*.

The *Infinitive Verb*, having an undetermined or unlimited Sense, or a whole Sentence may be the *Nominative* to the *Verb* ; as, *To punish the Just is not good* ; or, *A Life well spent makes old Age pleasant.*

The *Nominative Word* is always set after the *Verb*, when the Sentence begins with an *Adverb of Place* ; as, *there*

R U L E II.

When a Quality is varied according to its Number, it must agree with its Name or Substantive ; as, *this Man, these Men, that Book, those Books.**

R U L E III.

The Relative must agree with its Antecedent, or foregoing Word, in Number and Gender ; as, *this is the Boy who reads so well, he is a very hopeful Youth ; this is a charming Girl, she is very modest ; I value this Book, it contains good Morals.*†

R U L E

are extensive Orchards, in Kent ; there, or here are numberless Curiosities.

The Masculine Person answers to the general Name, which comprehends both Male and Female ; as, *Any Person who knows what he says.*

The first Person speaks of himself, as *I* or *we* ; the second Person is spoken to, as *you* or *ye* ; when I speak of myself and another, I say *we* ; when of you and another, I say *ye* or *you*, and all other Names, Relatives, Qualities or Participles, must have their Verb in the third Person of the same Number to which they belong.

* *This*, which in the Plural makes *these*, and *that*, which makes *those*, (as above) are all the Qualities that vary with the Number. Sometimes one of these is joined to a Name Plural, when such a Name has no Singular ; as, *by this Means, or by these Means* : Other Qualities, by the Addition of *s*, are no longer Qualities, or Qualities, of the Plural Number, (as some Grammarians would have them) but Names ; as, *the Sweets of Prosperity* ; here *Sweets* is not a Quality, but implies the same Sense ; as, *the Pleasures or Joys of Prosperity*. Every Word, whatever it be derived from, must be a Name if it conveys a perfect Sense of it itself, without the Help of another Word.

† We having in English no Cases, the Antecedent and the Relative can only agree in Gender and Number ; and the Name and Quality in Number only.

RULE IV.

When a Relative comes before the Verb, it must be of the leading State; as, *I love; we love*. When it is set after the Verb, it must be of the following State; as, *My Father loves me; the Master loves us.**

RULE V.

Two or more Names of the Singular Number, having a Conjunction copulative between them, require a Plural Verb; as, *John and Joseph are (not is) good Boys; the King and the Queen reign, not reigns.*

RULE VI.

Names of Number or Multitude may have either a singular or a plural Verb, through the Name itself be Singular; as, *the Mob is (or are) unruly; the Parliament is (or are) sitting; Part of the Army was (or were) slain.*

RULE

* The leading State is set after an Imperative Verb; as, *Read thou, learn ye; or in asking a Question, the leading State must follow a Verb; as, Can you go? Lives be there.*

When a Relative belongs to several Verbs, it needs only be expressed with the first; as, *He came, saw, sought, and conquered.*

When an Adverb, or any Expression, signifying the Time, Place, Manner or Cause of a Thing, comes before the Verb, the leading State of the Relative is sometimes set before, and sometimes after it; as, *This said I, or this I said; then came we, or then we came; so do I, or so I do; for that work we, or for that we work.*

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R U L E VII.

The Verb Substantive, *i. e.* *am*, with its Past Time *was*, has the leading State of a Relative Name both before and after it; as, *Thou art he*; *who am I*; *these were they*.

R U L E VIII.

A Preposition has the following State of a Relative after it; as, *She abides with us, they came to me.*†

R U L E IX.

When two Names come together, the former is, by the Addition of 's, changed into the *Genitive Case*; as, *Man's Life*; for, *the Life of Man*; *Children's Folly*; for, *the Folly of Children*. When three or more Names come together, the *Possessive, or Genitive Case* is formed from the last save one; as, *Mount Ætna's Height*: *The Lord Mayor of London's Authority.**

R U L E

† Sometimes the leading State of a Relative is set after the Preposition; but then a Verb is understood; as *they came before we*, *i. e.* *before we came*. Here *before* is turned into an Adverb, and *we* belongs to the Verb, but when the Verb is not understood, we say, *they came before us*.

* Though this 's be deemed by some severe Critics and Linguists an Impropriety, alledging that of is the only true Sign of the *Genitive Case* in English: Yet as every Language has some Peculiarities of its own; as Grammar is to be adapted to *Language*; as through *Custom* we have *enfranchised* this 's to make a *Genitive Case* by an easy *Pronunciation*, &c. as it would be next to an *Impossibility* to get clear of it, by varying the Expressions where it occurs; and as it answers to the

RULE X.

A Comparative Adverb must not be set before a Quality compared by *er* or *est*; as, *wiser*, *wisest*, and not *more wiser*, or *most wisest*, &c.

ADDITIONAL REMARKS.

1. **S**UCH Names as want the singular Number are mostly joined to a Verb singular; as, *The News is barren*. *Your Wages is small*. *The Compasses is broken*. *The Wages of Sin is Death*.

2. When two or more Names of different Number are in a Sentence, with a *Disjunctive Conjunction* between or among them, and equally related to

Genitive Case in all other Languages, we may certainly without Injustice, term it so in English. But though an *Apostrophe* be allowed and tolerated in this Situation, it cannot be used in any other in *Prose Writings*, with Propriety; as it serves every where else for a *Contraction* or an *Abbreviation*, which being very *destructive* to Language, and always *unnecessary*, ought carefully to be avoided. Though *Abbreviations* by the use of the *Apostrophe* cannot be avoided in *Poetry*: Yet they should be as seldom used as possible; it being observable, that our *Poets* themselves might add much *Harmony* to their *Numbers* by using their *Abbreviating Licence* less frequently.— Note farther, the *Apostrophe* is sometimes used to denote the *Plural Number* without the least *Prétence* for it; as, *Quarto's*, *Folio's*, for *Quartos*, *Folios*, &c. Also the 's is often written superfluously before *Participles* in *ing*; as, *the Parson's being the richest Person in the Parish*, &c. *The Doctrine of a future State's being universally taught*, &c. Instead of, *the Parson being the richest Person in the Parish*; *the Doctrine of a future State being universally taught*, &c.— To explain the *Nature*, *Circumstances*, &c. of the *Nominative Word* by a *Participle* in *ing*, is reckoned both an *expressive* and *elegant Way of Writing*.

to a common Verb; the *Verb* agrees best with the nearest; as, *the General, or the Officers order Supper*; *the Cash, the Bills, or the Books are in the Desk*; *neither the Bills, nor the Books, nor the Cash, is in the Desk*.

3. When two *principal Verbs* come together, the latter is expressed in an unlimited Sense, with the *Preposition to* before it; as, *be loved to learn*; *I chuse to dance, &c.* and answers to the *Infinitive Mood* of the *Latins*.—A Verb of this kind may also follow a *Name or Quality*; as, *a Time to sing*; *a Book delightful to read*: Its *Sign* is often understood in an *imperative Sentence, &c.* as, *Bid Robert and his Company (to) tarry*. *You will find him (to be) honest, &c.*

4. In *Poetry*, the following State of a *Relative* may come between the *helping Verb* and its *Principal*; as, *I shall them teach*; for, *I shall teach them*.

5. The *Articles a* and *an* must never be set before *Names* of the *Plural Number*, but *the* before either *singular* or *plural*; as, *A Man, an Ox, the Man, or the Men*.

6. *Conjunctions*, also the *Adverb than*, which always follows *Qualities* of the *Comparative Degree*, connect like *States*; as, *she reviles you, and them, and me. He is two Inches taller than I; i. e. than I am; you conversed with them more than me, i. e. with me*.

7. The *Relative who* is only to be used when we speak to, or of *Persons*; *what*, either when we speak of *Persons, or Things*; and *which* only when we speak of *Things*, as before observed: Notwithstanding in several of our Church Pray-

Prayers, &c. which is improperly put for *who*; as, in the Lord's Prayer, we say, *Our Father which art in Heaven*: Instead of, *Our Father who art in Heaven*. Again, *Spare thou them O God which confess their Faults*: *Ought to be, who confess their Faults*.

8. *Whom*, the following State of *who*, as it cannot directly follow a Verb, is elegantly used only after a Preposition; as, *to whom*, *for whom*, &c. We should also say, *The Man who I saw Yesterday, I take to be your Friend, who you have so long expected.** Rather than, *The Man whom I saw Yesterday, I take to be your Friend, whom you have so long expected*.

9. *Whose*, being the Possessive or Genitive Case of *who*, should not be used but when it relates to

Per-

* This Remark is objected to by many; perhaps, because it runs counter to a Rule of the *Latins*, viz. "When there cometh a Nominative Case, between the Relative and the Verb, the Relative shall be such Case as the Verb will have after it, i. e. an *Accusative*, &c. But how shall we find an *Accusative Case* in the Language? Such Zealots might as well contend that the *English Language* should be rendered conformable to all the *Idiotisms* peculiar to the *Latin*, as to this one, and so oblige us to throw away our valuable Prepositions and introduce in their Places, a Set of Cases with their various Endings; so that a *Name*, *Quality*, or *Relative* before a *Verb*, &c. must end one Way, and a *Name*, *Relative*, &c. after a *Verb*, must end another: Whereas *Qualities* never admit of different Endings; *Names* only of 's to make their *Genitive Case*, and their *Plurals*, and *Relatives* of their leading, or following State, as they come before or after a *Verb*, or a *Preposition*. However, they who have a mind to persist in it, may still retain their own Way; yet I can say, from Experience, in Vindication of mine, that it is impossible to make a mere English Scholar understand what is meant by *whom* in that Position, or when to use it without introducing a Train of Cases, after the Manner of the *Latins*.

Persons ; as, *this is a Violin, whose Goodness I know.* Is an improper Sentence, and ought to be expressed thus, *this is a Violin, of which I know the Goodness, &c.*

10. *Of* should not be used after *Participles* in *ing*.—For Example, it would be wrong to say, *these Lines are not deserving of a Place in the Book.*

11. A *Preposition* is often understood after a *Verb*; as, *he was banished (from) England* : And it is always understood when the *Verb* has both a *Relative* and a *Name*, or two *Names* following it ; as, *I have bought (for) my Sister a new Bible.*

12. When a *Quality* has not a *Name* expressed with it, one is always understood ; as, *turn to the Right (Hand) of St Paul's Church.*

13. A *Preposition* before a *Quality* is mostly used for an *Adverb* ; as, *in particular, in earnest, of late* : Also before an *appellative* or *common Name* ; as, *Man by Man, in Fest, on Purpose, under Colour, by Halves, &c.*

14. Several *Qualities* joined to a *Name* without a *Conjunction* intervening, may be accounted a *compound Quality* ; as, *an honest, clever, sensible young Man* : And, when a *Conjunction* comes before the last, the *Name* should only be expressed before the first *Quality* or after the last ; as, *a Wife kind, discrete, chaste, and amiable* ; or, *a kind, discrete, chaste and amiable Wife.*

15. A *Negative* in *English*, cannot be expressed by two *Negatives* ; as, *it was not good for Nothing* ; *I cannot eat none*, &c. such Expressions are *Solecisms*, which, instead of *Negatives*, make *Affirmatives* and signify as much ; as, *It was good for Something* ; *I can eat some.*

16. The Participle in *ing*, supplying frequently the Place of the Infinitive Verb, &c. affords us many beautiful Variations in our Language; and may be used in several Positions, viz.

1. Directly after simple Verbs; as, *I like working*, i. e. to work
2. After those Verbs which include the Preposition *for*, *in*, *of*, or *to*, along with them, for an Ending; as, *Lambs fit for killing*, i. e. to kill; *be delights in walking*, i. e. to walk; *you are proud of serving them*, i. e. to serve them; *used to riding*, i. e. to ride.
3. After the Article *the*; as, *the Reading of that Book is very instructive*, i. e. that Book is very instructive to read.
4. After a Preposition; as, *tired with Dancing*, i. e. with the Exercise, &c. In these two Situations last mentioned, it always supplies the Place of a Name.

17. All Participles, except that in *ing*, are always to be used in the *past* Time, after the helping Verbs *have*, or *had*; as, *I have seen*; *I had fallen*, &c. Also with *am* or *be* to make Passive Verbs; as, *I am forsaken*; *if it be known*; the *Lottery was drawn*, &c. The *past* Time joined to any of those Helping Verbs is manifestly improper; for we do not say, *I have saw*; *I had fell*; *the Lottery was drew*, &c.

18. The leading Adverbs, *whether*, *either*, require *or* to follow each of them in a Sentence; also *neither* requires *nor*, and relate separately to two Persons or Things only; as, *whether you, or I go*; *either you, or I must go*; *neither you, nor he will go*. When more Persons, &c. follow, the Conjunction is repeated, or at least understood, after each; as, *neither the Paper, nor the Pens, nor the Ink is here*.

19. The following Phrases or Expressions, being authorised by Custom, and not reducible to Rule, may be called *Angloisms*, viz. *a few Days*; *many a Time*; *me thinks*; *every ten Years*; *whilst the Book was a-printing*; *whilst the Stream was a running*, &c.

20. In Prose Writings we pretty often find *wandering*, for *wandering*; *shortning*, for *shortening*; *lengthning*, for *lengthening*; *coud*, for *could*; *dont*, for *do not*; *maynt*, for *may not*, &c. All which, with others of the like Stamp, may be called *Barbarisms*, and ought carefully to be avoided.

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C H A P II.

Of the ORDER of the ENGLISH LANGUAGE,
and of TRANPOSITION.

Q. **W**HAT RULES have you for the ORDER, or proper placing of Words in a Sentence, &c?

A. The general Order of the English Language is as follows, *viz.* Qualities are generally set before the Names they belong to; as, *wise Men, good Horses.* An Article commonly comes before the Name it belongs to; as, *a Book*; but if the Name has a Quality belonging to it, then the Article is set before the Quality; as, *a large Book.* The Verb generally follows the Name; as, *the Minister preaches.* The Particles are made Use of when we would express the Instrument *wherewith*, or Manner how a Thing is done, and are used in almost all Places and Positions, as in this Example, *viz.* *The Beams of the Sun with incredible Speed pass from Heaven through the Air to the Earth, endowed with Heat and Light, by (with, or through) which they comfort us, and quicken the Plants which God has provided for our Use and his Glory.* Yet, to instance all the Variations the Order of our Language admits of, would be endless.

Q. Have you any Thing farther to observe with respect to the Words in, or Beauty of, a Sentence or Paragraph?

A. The particular Words of a Sentence ought generally to be as different from one another, both in Sense and Sound, as a due Preservation of the Subject and Harmony of the whole will permit; and placed in the manner most grateful to the Ear, provided the Sense be no way hurt by it. Agreeable to this, our best Writers, for Ease and Elegancy, observe, that the Beauty of a Sentence consists chiefly of the Smoothness of the Words in general, and in the Choice of Qualities suitable to the Subject in Hand: Likewise that the Rest of the Words fall in their *natural Order*, (as above) according to their Agreements, Disagreements, Relations, and Dependencies on one another; as, in this Example. *Contentment consists in suiting our Desires to Things, and not Things to our Desires; in being thankful for what we have, and not uneasy for what we have not: And he who once attains this Virtue to Perfection, not only enjoys the completest Pleasures in this Life, but takes the most certain Course to secure to himself the Joys of the next.*

All

All Repetitions of the same Word (or even Words which express the same Thing) are carefully to be avoided : Except,

1. When the Sense would be otherwise obscure, as it must be by not repeating the *from* in the following Sentence : *It proceeds not from Stupidity, or a slothful Neglect, but from a generous Liberty of Soul.*

2. When it is to excite the Attention ; as, *Every Action, nay, every Intention, every Design of Men, is known to the Almighty : He sees not only what they do, but what they aim at.*

Of TRANPOSITION.

Q. *What is Transposition ?*

A. *Transposition* is the placing of Words in a Sentence, or Sentences, out of their natural Order, to render their Sound more harmonious and agreeable to the Ear ; as,

1. The *Substantive* is often put out of its Place, especially when *there* or *it* is set before the *Verb* ; as, *there was a Man, i. e. a Man was ; it is the Custom, i. e. the Custom is.*

2. The *Preposition* is frequently transposed ; as, *who do you dine with ? for, with whom do you dine ? What Place do you come from ? for, from what Place do you come ?*

Q. *May Words in Sentences be placed in what Order we please ?*

A. No ; we must in *English* as well as in all other *Languages* follow the Use of the best Speakers and Writers.

The clearest and best Writers in *Prose* have the fewest *Transpositions* in their Discourses ; and, in *Poetry*, they are never used, but when the Nature and Harmony of the Verse require it ; as,

*Of Man's first Disobedience, and the Fruit
Of that forbidden Tree, whose mortal Taste
Brought Death into the World, and all our Woe,
With Loss of Eden, till one greater Man
Restore us, and regain the blissful Seat,
Sing heavenly Muse, &c.*

MILTON.

The Order is thus : *Heavenly Muse, sing of Man's first Disobedience, &c.*

C H A P. III.

Of GRAMMATICAL FIGURES.

Grammatical Figures in general are three : 1. An *Ellipsis*, (Defect) which implies a Deficiency. 2. A *Pleonasm*, (Luxuriancy) implying something more than needful. 3. An *Enallage*, (Exchange) when one Thing is put before another.

Q. What is an Ellipsis ?

A. An *Ellipsis* is either of a Letter, or of a Word : the former denotes the Want of one or more Letters in a Word ; the latter, the Want of one or more Words in a Sentence.

Q. Can you give any Examples of an Ellipsis of a Letter ?

A. An *Ellipsis* of a Letter is threefold : 1. A taking away, when the Defect is in the Beginning of a Word ; as, *to quit*, for *acquit* ; *to spy*, for *espy* ; *mend*, for *amend*. 2. A Contraction, when the Defect is in the Middle ; as, *saith*, for *sayeth* ; *shortning* for *shortening* ; *Hindrance*, for *Hinderance*. 3. A cutting away when the Defect is in the End ; as *tbo'*, for *though* ; *thro'*, for *through*.

Q. Can you give any Examples of an Ellipsis of a Word ?

A. The *Ellipsis* of a Word occurs in such Expressions as these, *viz.* *I live at the Lion*, for *I live at the Sign of the Lion* ; *a Word to the Wise*, for *a Word spoken to the Wise* ; *when you come to St Paul's (Church), then turn to the left* (Hand) : Or when a Word has been mentioned just before, and may easily be kept in mind ; therefore, in a relative Sentence, the Antecedent is seldom repeated ; as, *I bought the Books, which (Books) I read* ; or, as pointing to a Man, you need not say, *Who is that Man*, but *who is that* ? or, *Drink you red Wine or White* ? Sometimes a whole Sentence is left out ; as, *It is our Duty to pay Respect and Diference to all those that are virtuous* ; so (*it is our Duty to pay Respect and Diference*) to those also who bear any Office in the State.

In short, wherever one or more Words are left out, that Expression is said to be elliptical,

Q. What is Pleonasm ?

A. *Pleonasm* is also either of a Letter, or of a Word : The former denotes the Luxuriancy of one or more Letters in a Word ; the latter the Luxuriancy of one or more Words in a Sentence.

Q.

Q. Can you give any Examples of the Pleonasm of a Letter?

A. Sometimes the Luxuriancy is at the Beginning; as, *a-right*, for *right*; *arise*, for *rise*, &c. Sometimes it is in the Middle; as, *whatsoever*, for *whatever*, *thorough*, for *through*, &c. Sometimes it is in the End; as *to sharpen*, for *to sharp*; *to awaken*, for *awake*.

Q. Can you give the Pleonasm of a Word?

A. The Pleonasm of a Word occurs in such Sentences as these: *I saw it with my Eyes*, for *I saw it*; *as yet*, for *yet*, &c. And it is called a luxuriant Connection, when the needless Word is a Conjunction; as, *Ann, and Mary, and Sarah, and Jane*, for *Ann, Mary, Sarah, and Jane*.

Q. What is an Enallage?

A. An Enallage is in the like Manner either of a Letter or a Word: The former denotes the Change of one or more Letters in a Word; the latter the Change of one or more Words in a Sentence:

Q. Can you give any Examples of the Enallage of a Letter?

A. When one Vowel is used for another; as, *further*, for *farther*; *to ow*, for *to sew*; *sware*, for *swore*; *speak*, for *spoke*; *imploy*, for *employ*; *inquire*, for *enquire*; &c. Or, when a Letter is made to change its Place; as, *Theater* for *Theatre*;

Q. Can you give any Examples of the Enallage of a Word?

A. The Enallage of a Word is when a collective Name singular has a Verb, Person, or Relative Plural; as, *A Score are too many*; *the Company, they have it among them*. 2. When several singular Names are comprehended in a Relative Plural, as, *The Boy and the Girl, they are diverting themselves*, &c. 3. When several Names relate to a common Verb; as, *The Books, or the Desk is come*, &c. 4. When a Preposition is set after its Name; as, *We went homewards*, for *we went towards home*; *the Women who we were talking of*, for *the Women of whom we were talking*. 5. When a Verb or Preposition implies either of two Names; as, *Mix the Wine with Water, or, mix the Water with Wine*: With several other Variations of the like Kind.*

* Many more Figures might be added; but as the above are all that can properly be called grammatical ones, they are thought sufficient to be inserted here.

C H A P. IV.

EXAMPLES of BAD ENGLISH,
under all the Rules of SYNTAX.

EXAMPLES under RULE I.

A Verb *must agree with its Nominative Word in Number and Person.*

The PRESENT TIME, with Helping Verbs.

* I do study, while thou does play.—James doſt cough—
We do sneeze—Ye doth keep Silence.—They do weep.

I am leaping.—Thou is laughing.—John is crying—We is coming—You is going.—The Servants is tarrying.

The P A S T T I M E, with Helping Verbs.

I have fought—Thou has babbled.—Hast the Crow ever been white?—We has advised well.—Ye have exercised.—They have loitered.

I hadſt laid long.—Thou had ſounded.—A School Boy had learned well.—We hadſt repented.—Ye hadſt toiled.—The Waves had foamed.

I was beaten.—Thou was flattered.—John was derided—We was playing.—Ye was dancing.—The Servants was walking.

The FUTURE TIME.

I will go to morrow—Thou will ask twice.—The Army will winter there.—We will engage.—Ye will mourn.—Diligent Boys will learn.

I shall never be tamed.—Thou shall not commit Adultery.—John ſhalt be advised.—We ſhall be led.—Ye ſhall be ſet down.—Fools will trifle.

PRINCIPAL VERBS in all the Times.

A crooked Horn ſound—Peevish Infants cries.—Plumbs is eaten.—Rivers overflows.—Many ſorrowful Days has been ſeen.—Evil Communications corrupts good Manners.—We hear

* Some of these Examples are ſet right, leſt the Learner, expecting them always wrong, ſhould alter them by Guſſs.

hear that several Regiments is ordered to Flanders.—Transports will be take up at Leith.

EXAMPLES under RULE II.

When the Quality or Adjective is varied according to its Number, it must agree with its Name or Substantive. This Men are exceeding wise.—These Man loves Liquor.—Those Master is indulgent.—That Boys love Play..

EXAMPLES under RULE III.

THE Relative must agree with its Antecedent, i. e. its foregoing Name or Names, in Gender and Number.

Your Father is very healthful, though she be turned of Sixty.—Thy Sister keeps good Company and is well respected, she behaves genteely.—My Book is cleaner than thine, though she be older.—My Friend and I were at Church Yesterday, where ye heard a good Sermon.—Thou and he are very ingenious and deserve Commendations, we surely study hard.—My Father and Mother are in the Country, where you purpose to spend the Summer. Art and Study mend Nature's Defects, ye exercise our Faculties.

EXAMPLES under RULE IV.

When a Relative comes before the Verb it must be of the leading State: When it is set after the Verb, it must be of the following State.

My Father loves I.—Them Fellows always stand by one another.—Who learnt thou to dance ?

EXAMPLES under RULE V.

TWO or more Names of the Singular Number, having a Conjunction Copulative between them, require a Plural Verb.

George and Daniel has been fighting.—Honour and Renown attends virtuous Actions.—Constancy and Temperance in our Actions make Virtue strong.—Reputation and Honour delights the Minds of many.

EXAMPLES under RULE VI.

Names of Number or Multitude may have either a Singular or a Plural Verb, though the Name itself be Singular.

Lord ! what a great Flock is there ; Where is they fed ?—The Parliament is sitting.—Common People judge by Report.

Ex-

EXAMPLES under RULE VII.

THE Verb Substantive, i. e. am with its past Time was, has the leading State of a Relative both before and after it.
Thou art him.—These are them.—Who art thou?—I am him.—This is him.—Ye are them.

EXAMPLES under RULE VIII.

A Preposition has the following State of a Relative after it.
John is below I.—She abides with thou.—They came to me.—To who will you give this? To thou.

EXAMPLES under RULE IX.

When two Names come together, the former is, by the Addition of 's, turned into the Genitive Case.

Borrow your Brother Book for me.—The Nation Peace is disturbed.—The Lord Name be praised.—The Father's Prodigality will be the Son Shame and Beggary.—Death is all Men Fate.

EXAMPLES under RULE X.

A Comparative Adverb must not be set before a Quality compared by er and est.

Sarab is more fairer than Ann.—Thou art the most wisest Boy I ever saw.—Death is the most shocking Thing.

C H A P. V.

P R O M I S C U O U S E X E R C I S E S.
O R,

EXAMPLES under all the RULES.

THE Ministers preaches, but Sinners hears not.
Thou and me is both accused of the same Fault.
Frugality and Industry is the two Hands of Fortune.
The Heavens declares the Glory of God; and the Firmament shew his Handiwork.
The Men drinks heartily, and eats sparingly.
He is mindful of his Master Commands.
Prudent Men foresees Evil; but the Simple pass on and is punished.

A

A Man's Manners commonly shapes his Fortune.

O Lord, thou is our Father; thou has made Summer and Winter.

By him was all Things created, that is in Heaven and that is in Earth.

Learning and Knowledge is Ornaments in Youth.

Them that oppresseth the Poor to increase their Riches, and them that giveth to the Rich, shall surely come to Want.

Why standest thou so far off, and hidest thy Face in the needful Time of Trouble?

CICERO was the most eloquentest of all Orators.

The best and most wisest of Men do sometimes err.

Thou commonly truants much, and is very idle, which is most pernicious Things.

I hate thy Manners which does not reverence Superiors.

God abhorest thy Hypocrisy, who hears Sermons, but does not regard them.

Thou and thy Brother shalt visit our Country-house.

A Conscience free from Guilt laugh at false Accusers; but Fear is common to guilty Persons.

Glory survive good Men after Death: Death takes not his Crown away.

The most readiest Way to arrive at Glory, is to be what we desires to be accounted.

There dwells rational Piety, modest Hope, and cheerful Resignation.

The most strongest Things is in Danger even from the most weakest.

How many unjust and wrong Things is authorized by Custom?

I takes it to be a principal Rule in Life, not to be too much addicted to any one Thing.

THOSE which chuse a private Life and Retirement; though they may exert every generous social Virtue as far as their Influence reach, makes not the most eminentest Figure in History.

Them that disagree with their Neighbours, procures to themselves much Hatred; but Men of meek Spirits hearkens to good Advice, and had rather suffer Wrong than contend with any one.

To be careless of what others says of us, is a fatal Error. The Fear of Infamy are the Shield of Virtue, who should ne.

never be laid down. To be negligent of our Character, make us negligent of our Conduct. It is not enough that we are virtuous, we should be careful also to appear so, and publicly discourage Vice in others, as well as refrain from the Practice of it ourselves.

MEN who are forward to Vice, are exposed to the Devil Temptations; which Enemy of Mankind have long been accustomed to Mischief, and rejoice to find a Mind inclined to Impiety.

There are no Charm in the Female Sex that canst supply the Place of Virtue. Without Innocency, Beauty is unlovely and Quality contemptible. Good Breeding degenerates into Wantonness, and Wit into Impudence.

I take it to be an Instance of a noble Mind, to bear great Qualities, without discovering in a Man's Behaviour that he is conscious of being superior to the rest of the World.

By a generous Sympathy in Nature, we feel ourselves disposed to mourn when any of our Fellow Creatures is afflicted: But injured Innocency is an Object that carries in it something inexpressibly moving; it softens the most manliest Heart with the tenderest Sensations of Love and Compassion, till at length it confess its Humanity and flow out into Tears.

Men of profligate Lives, and such as find themselves incapable of rising to any Distinction among their Fellow Creatures, is for pulling down all Appearances of Merit which seems to upbraid them; and Satyrists describes nothing but Deformity.

THERE is no Body so weak of Invention, which cannot aggravate or make some little Stories to vilify his Enemy; and there is few but has good Inclinations to hear them.

A solid and substantial Greatness of Soul look down with a generous Neglect on the Censures and Applauses of the Multitude, and place a Man beyond the little Noise and Strife of Tongues.

Why does we see the generous Man forgives his Enemies, the liberal Man does Acts of Justice to the Poor, the stout Man fight, the wise Man advises, but to acquire the Reputation of such or such a meritorious Action? Next to being in reality virtuous, there is nothing so much to be praised as the Reputation of being so.

Most Men is governed by Custom or Authority, not one in Ten Thousand think for himself; and them few, which have

have Courage enough to reject the Force of either, dares not act up to their Freedom, for fear of incurring the Censure of Singularity.

The Use we makes of Life alone render it good or bad. If a Man live up to the Rules of Virtue, his Life cannot be too long ; if on the contrary he follow irregular Courses, it cannot be too short.

There is nothing so delightful, says *Plato*, as the hearing, or the speaking of Truth ; for which Reason, there is no Conversation so agreeable as that of the Man of Integrity, which hear without any Intention to deceive, and speak without any Intention to betray.

THREE is nothing that more betray a base and ungenerous Spirit, than the giving of secret Stabs to a Man's Reputation.

The greatest Souls has sometimes suffered themselves to be transported with the Delight they takes in the Enjoyment of Riches. The Name of Wealth, says a Philosopher, attract more Reverence than Wisdom, Sweetness of Disposition, or even Virtue itself.

Education is to the Mind what Cleanliness are to the Body ; the Beauties of the one, as well as the other, is banished, if not totally lost by Neglect. And as the most richest Diamond cannot shoot forth its Lustre without the skilful Hand of the Polisher ; so will the latent Virtues of the noblest Mind be buried in Obscurity, if not called forth by Precept and the Rules of good Breeding.

The Prerogatives of good Men appears plainly in this, that Men bears more Honour to the Sepulchres of the virtuous than to the boasted Palaces of the Wicked.

Revenge stops at nothing that is violent and wicked ; the Histories of all Ages is full of the tragical Outrages, that has been executed by this diabolical Passion.

That Anger is not warrantable that have seen two Suns.

A passionate Temper renders a Man unfit for Business, deprive him of his Reason, robs him of all that are great and noble in his Nature ; it makes him unfit for Conversation, destroys Friendship, changes Justice into Cruelty, and turn all Order into Confusion.

Avarice and Ambition is the two Elements that enters into the Composition of all Crimes. Ambition is boundless ; and Avarice insatiable.

Some People is all Quality ; you would think they were made up of nothing but Title and Genealogy ; the Stamp of Dignity deface in them the very Character of Humanity, and transports them to such Degree of Haughtiness, that they reckon it beneath them to exercise either good Nature or good Manners.

IN all Things Mistakes is excusable ; but an Error that proceeds from any good Principle, leave no Room for Re-sentment.

Covetous Men needs Money least ; yet most affects it ; and Prodigals, which needs it most, least regards it.

Conscience and Covetousness is never to be reconciled ; like Fire and Water, they always destroys each other, according to the Predominancy of either.

Wordly Glory ends with the World, and for what concerns us, the World ends with our Lives. What has we to be proud of ? Is not all Things perishable ? The Time of flourishing Pride is soon over, and our little Greatness is lost in Eternity.

There is seldom any Thing uttered in Malice, who turns not to the Hurt of the Speaker : Ill Reports does Harm to he that speaks them, and to those they are made of ; as well as to they who made them.

Divine Providence always p laces the Remedy near the Evil : There is not any Duty to which Providence have not annexed a Blessing, nor any Affliction for which Virtue hath not provided a Remedy.

As certain Rivers is never useful but when they overflow ; so has Friendship nothing more excellent in it then Excess and do rather offend in her Moderation then in her Violence.

How vain is such which is desirous of Life, yet would avoid old Age, as if it were a Reproach to look old. Tell a Woman of her Age, and perhaps you make her as deeply blush, as if you accused her of Incontinency.

Endeavour to make Peace amongst thy Neighbours ; it is a worthy and reputable Action and will bring greater and juster Commendations to thou, and more Benefit to those with who thou converses then Wit or Learning, or any of those so much admired Accomplishments. Account it no Disgrace to be censured of those Men whose Favours would be no Credit to thou ; thyself only knows what thou art ; others only guess

at thee ; rely not, therefore, on their Opinions, but stick to thine Conscience.

As a Bee in a Bottle labour for its Eplargement, to little Purpose ; so the Mind of Man, intent on Things vain or contrary to his Nature, is full of Disquietude and never gain his End. A Disposition calm and serene, founded on Virtue and Knowledge ; an industrious Behaviour to discharge the Duties of our respective Stations, and a firm Reliance on Providence for our Support under all Difficulties, will make us more happy than the Possession of the Indies.

*Contentment is a constant Store,
Desire what's fit, and nothing more.*

Brimful the pretty Eyes appears,
And bursts at last a Flood of Tears.

*A Moment Traveller fix thine Eye,
Nor pass so fam'd a Marble by.
The Mirth of Rome, of Nile the Wit,
The Pride, the Pleasure of the Pit,
The Joy, the Grief of human Eyes,
Lyes bury'd here where Paris lie.*

*What profit us, that us from Heaven deriv'd,
A Soul immortal and with Looks erect,
Surveys the Stars, if, like the brutal Kind,
We follows where our Passions leads the Way.*

*A gen'rous Friendship no cold Medium know ;
Burns with one Love, with one Resentment glow :
One should our Int'rest and our Passions be ;
My Friend must hate the Man which injures me.*

*Reason's whole Pleasures all the Joys of Sense,
Lies in three Words, Health, Peace, and Competence.*

*In vain our Flocks and Fields increase our Store,
If our Abundance make us wish for more.*

*Immodest Words admits of no Defence,
For want of Decency, is want of Sense.*

*Hope springs eternal in the human Breast ;
Man never is, but always to be blest :
The Soul uneasy, and confin'd at Home,
Rest, and expatiates, in a Life to come.*

C H A P. V.

RULES for POLITE and USEFUL CONVERSATION, is a PRAXIS for ORTHOGRAPHY, as well as S Y N T A X.

BY observing the laws of politeness, tho you are not Master Enough of Youmer and abundance of Words, to as to say witte Things, and tel an Agreeable storie, you may carrey youself so Oblegingley to the cumpanie, as to please; and whatever a Mistakin vanity may suggest, I will dare to say, that it is more Advantagious to a mans reputasian, for a parson to please in conversation, then to Shine in it. Polite-ness wil more Effectuallie gane us esteem and love, and make our cumpaney Desirable, then the most Extravagant parts and aitatements we can becum master of. Eloquence, a Shew of lerning, and a pretance to an extensive Knowledge, seldom fales to exite envey, and promote ill wil Against us; but the polite Cumpanien, as he endevours to eclips no Bodie, he is respected by al.

He that is poliet, wil in course obserue to conforme his self to the taste, carreector, and presant humore of his cumpeney. but this is never found whare the Parson does not first endevor to stock himself with a large fand of Good nature and compleſence. but as he never Sucfeads that forces nature, I do not pretent to say, that any rational Parson ought to balk his tallant in conversation. on the Contrarey, never attempt ralarey, or a Youmerous storey, if your tallant is not for youmer Or ralary. Consider Your own capacity, and keep within the bounds of what you Know. Nevar Talk of things you are ignorant of, unles it be for Information.

He that transgreseth this ruel, tho in oþher perticlers he may be a Man of geneous and meret, wil Talk like a Foole, And appear like a cockscum. Avoid al desputes if posseble; and if you are forsed into an argumint, be coulde and Modest in your replys. There is no part of conversation that Require more wit and Good youmer, then to acquet one self with honer in an obstanet controversy. Coulness and Modestey seldom faile of Ganning the victorey, at least in the Opinion of the herers, who Always, and justley, despiseth the Dogmatal

disputent, that shew more desire to Recumend himself than to prove the Truth.

Nothing can be more rediculus and Blamable than to be angrey with another, Because he is not of your opineon, consider, that as his Private interest, his education, and Means by which another Has attained his knowledge, is verey different from yours, it is almost impossible he Should think as you do; or at least he has as much right to be Angrey with you, as you can have to be angrey with him; and even they who contend for no more then honor and Victery, cannot give Their Advirers a greater advantage over them, then to fall into a pasion. This Rule is farther strengthened by the absurditie of being angrey with a Weak and ignorant Parson, who ought to be a greater object of our Pity then our Angar; or with our equals, for they never Value such a one: Pasion. It is true if A man be engaged with a nave or a foole, who can bear their contradiction? but then remember, that it will be more prudent and easly even Then to supress al warmth of temper which may Expose you, but never Conventee or reform them.

Nothing procures a Man more esteeme and Less Envye from a companie, then Ofering to moderate desputes without engagen on either Side; he obtains the amible character of Being impartial, and Gains an opportunitie of listen to the bottom, of shewing his judgment, and sometimes of Addressing himself in a genteel mannar to the Contaden partees: And be careful when Victery declares on your Side, never to push your triump Two far: go so far as to make the companie sensible you have your adversary in your power; but let them also confess you are two generus to make use of it.

Talk very little of yourselves; nothing is more imprudent than to descover your faults, nor more rediculus than to put your supposed vartues. And it is every whit as disagreable to intrupt convarsation with a detail of your domesleck and privite affaers; Your wife, your Children, Your Servents, your horses, And hounds, are Bad Subjecls Over a Glais of wine, or over a dish of Coffy.

If you ingros al The convarsation to yourselves, it will be soon disliked, and a Coutempiuous taceturnety are equally as afronting. And when you talk, Consider your age and Carrer. tor in life. Many things are becoming The Mouth of an Aged parson, which Loses their beauty and Force in the convarsation of Youth; And to here an Emptie formel Man dis-

siden All contrevarfies, with a short fentance, is Most intollerable. If you are remarkably famus for any particler Sciance, avoide talking of it as much as may be, because you cannot get any thing by it, but you may Certainly lose a great deal of Credit. And when ever you have occation to cummand, give your reasons for So doing, that you may not be suspected of Flattery. But nothing is more blamable in Conversation, then the libertie Which some Take under the specius name of Freedum to speak their minds. These Men are Always troublesome to some part of the Companie, because they only endeavor to satisfie their own youmer, by Bolting out some rude ill Timed speach, or Craking a Joke; when an opeſite behaviour might have preserved a Frind, or made a man's Forten:

In fine, if you meet to promote good neighbourhood, Never lug into Conversation neither Religious or poletical differences; Abſtain from all pearſonal Reflections; and never offend the Chaste and pius ear with louthes and Smotte expreſſions, or Inyouendoes, or with Needleſs imprecaſions, and blaſphemous oaths.

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**M A X I M S for the L A D I E S,**  
*in a PRAXIS of BAD GRAMMAR.*

**T**HAT no wimen can be handſom by the forſe of feaſters alone, any more then ſhe can be wittey Onley by the Help of ſpeach.

That Pride diſtroyſ all ſymtry and grace, and affeclation is a more terable enimey to fine faces then the ſmal pox.

That no Wimen is capable of being butiful, who is not in-capable of being falſe; and what would be odous in a frind, is deformety in a miſtris.

From those few princiſpals, thus Lade doun, it will be eaſy to prove, that the true art of affiſting beuty conſift in imbeleeing the hole parſon, by the proper orniſments of vertuous and comendable qualityes. by this help alone it is, that them who are the favorite work of nater, or as Mr dryden exprefſes it, the porcelain clay of humin kind, becom anemated, and are in a Ca-pacity of exarting their charms; and them who ſeems to have bein neglected by hir, Like modiſ wrought in hafe are ca-pable in a great meaſure of finishing what ſhe has left imperfect.

It is, me thinks, a lo and degrading Idea of that Seks, which

was created to refyne the joys and soften the cares of humanity by the most agreeable partisepashen, to consider them mearly as objects of seigh: this is brdgging them of there natral extent of powr, to put them upon a Levil with their pictors: how much nobler is the contemplation of Buity heigned by vertu and commanding our estim. and Love, while it drays our observesion? how faint and spritless are the charms of a Cocket, when compari-  
red with the real Loveliness of sophronius innisans, piety, good-  
humor and truth; virtues which adds a nue softnes to her Seks.  
and even bautesy her buity! that agreeableness which must o-  
therwise have appeared no Longor in the modist virgin, is now  
preserved in the tender mother, the prudent frind and faithful  
wife. colers, artfully spred upon canvous may entertain the ey,  
but not effect the hart; and she who takes no care to add to the  
natral graces of hir person are excelleng qualites, may be loued  
full to amuse as a pictor, but not to trianiph as a buity.

When adam is introduced by mil-on discribing eve in par-  
dice, and relating to the angle the imprestions he felt upon see-  
ing hir at hir first creation, he does not represent hir as a grecian  
venus, by hir Shape or featours, but by the Luttur of hir mind  
which shoon in them and gave them their pour of charmin.

*Grace was in all her staps, biven in her ey,  
In all her gesters dignety, and Love!*

Without this irradiatin poor, the proudest fair one ought  
to know, what ever hir glace may tell her to the con-  
trary that hir most perfet featours are uninformd and did.

I cannot betor close this morel then by a shoart epitath writting  
by ben Johnson, with a spirit which nothing cud inspire but such  
an object as I have been discribing;

*Under nith this stome doth ly  
as much virtu as cud die,  
which when alive did vigur give  
To as much buity as cud live..*

## M 3.

## THE

This Chapter of promiscuous Exercises, i. e. wherein the Rules of Orthography, Etymology, Syntax, the Use of Capitals, &c. are violated or transgresed against, (as copied from a Doctor, by a Person ignorant of them all) is recommended for Scholars to copy over correctly, as the finishing Point to prove them in all, and every Part of Grammar, as well as for its real Value and Usefulness in the Conduct of Life. — The Maxims for the Ladies, taken from the Spectator, are particularly recommended to the Consideration of the Fair Sex, which, in the Hande of skilful Teachers, will be excellent Topics to enlarge upon.



THE  
APPENDIX:  
CONTAINING  
GENERAL DIRECTIONS  
FOR  
SPELLING, WRITING, and READING.  
ENGLISH.

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CHAP. I.

Of SPELLING and WRITING.

1. READ over the 2d, 3d, and 4th Chapters of this Book, Page 5, &c. with great Diligence, and remark how the Vowels, Diphthongs, and Consonants, are sounded in different Sorts of Words, *English* or *Foreign*; and learn to write them accordingly: Observe where they keep their proper Sounds, and where they change them.

2. Take particular Notice what Letters are silent, and not pronounced at all; and remember to put in those Letters in Writing, though you leave them out in Reading.

3. Observe how the following Tables of Words are spelt, that are the same, or nearly alike in Sound, but different in Signification.

4. When you read any good modern Book, take great Time, and particular Notice how the Words are spelt as you go on; especially such as you are dubious about, or are not commonly met with. I do not know any Method which will conduce so much to good Spelling, as Practice and due Observation this Way: Besides, by Deliberation in Reading, you

you will not only more readily get the Meaning thereof; but also remember the Spelling and Sense of what you read much better.

5. Whenever you are doubtful about the True-spelling of a Word, always consult a good Dictionary before you write it down.—*For farther Directions on this Head, see the Letter inserted at the Beginning.*

DIRECTIONS about CAPITALS.

**C**apital, or great Letters, are never used among the *small*, in the Middle or End of Words, but only at the Beginning of Words, in the following Positions, *viz.*

1. The first Letter of any Book, Writing, Chapter, Paragraph, &c. must be a Capital.

2. After a Period, or full Stop, when a new Sentence begins. [See p. 39.]

3. After Colons, Interrogations, and Admirations.

4. At the Beginning of every Line of Poetry, and every Verse in the Bible.

5. At the Beginning of proper Names of all Sorts: Of Persons; as, *John*, &c. Places; as *London*, &c. Titles and Distinctions of Men and Women; as, *King*, *Queen*, *Bishop*, *Knight*, *Lady*, *Eſquire*, *Gentleman*, *Sir*, *Madam*: Of Arts and Sciences; as, *Grammar*, *Logic*, *Rhetoric*, *Aritbmetic*, *Geometry*, *Aſtronomy*, and *Music*: Of Trades; as, a *Carpenter*, a *Smith*, &c. At the Beginning of the Names, Epithets, or Qualities of our Creator; as, *God*, *Lord*, *Jebovah*; *Eternal*, *Almighty*, *Holy Spirit*, or *Gboſt*: Of Qualities belonging to the Titles of Men; as, *Reverend*, *Right Reverend*; *Honourable*, *Right Honourable*, &c.

All National Qualities; as, *Engliſh*, *Scots*, &c. and Possiſive Names; as, *George's*, *William's*, and all Words which we would have particularly remarked; as, *Every Wby has a Wherfore*.

6. If any notable Saying or Passage of an Author be quoted in his own Words, it begins with a Capital, though it be not immediately after a full Stop, &c.

7. Where Capitals are used in whole Words and Sentences, something is expressed very great; as, *I AM THAT I AM*,

is the Name of God. They are also used in Titles of Books, by way of Ornament.

8. The Personal Name *I*, and the Interjection *O*, must always be written with *Capitals*.

9. It is customary, in Printing, or Writing, to begin every Name of a Thing (which, in Grammar, is called a Name or *Noun Substantive*) with a Capital. [See the Nature of Names, or Substantives, Page 61, &c. of this Book.] In Pardon's Dictionary all the Names are marked with (S.) Qualities, or Adjectives with (A.) The Verbs with (V.) and all the Adverbs, Prepositions, Conjunctions, and Interjections, are denoted by (Part.) for Particles.

10. Any Part of Speech, when there is a Force, or *Emphasis*, laid upon it, may be printed with a Capital; as, a Personal Name, the Present Time, &c. otherwise Qualities, Verbs, and Particles, are to be written with small Letters.

☞ In some modern Books, the common Names or Substantives are not printed with Capitals, only the proper Names—See the Difference between common and proper Names, p. 62.

### Of ABBREVIATIONS, or Contractions of Words.

**A** N Abbreviation, or Contraction of a Word is, when one or more Letters of a Word are writ, and made to stand for the whole Word; a Period being put immediately after the said Letter or Letters. Contractions are generally made as under, *viz.*

1. By one or more of the first Letters of a Word for the Whole; as, *A.* Answer; *E.* Earl; *Ep.* Epistle; *Esqr.* Esquire, &c.

2. By one or more of the initial Letters joined to the last; as, *Bp.* Bishop; *Cr.* Creditor; *Dr.* Debtor; *Acc.* Account; *Majt.* Majesty, &c.

3. There are some Words, Part from the *Latin*, and others through Custom, irregularly denoted and writ; as, *Xt.* Christ; *ym.* them; *&c.* et cetera, and so forth, *viz.* That is to say, &c.

☞ These following are the most Clerk-like and useful for Dispatch of Business.

A TABLE of the most common ABBREVIATIONS,  
with their Explications.

|                                                                                            |                                                                                   |
|--------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| <b>A.</b> <i>B. or B. A.</i> Batchelor                                                     | <i>Dec.</i> or <i>tober</i> , December                                            |
| <b>A.</b> <i>of Arts</i>                                                                   | <i>Deut.</i> Deuteronomy                                                          |
| <i>Abp.</i> Archbishop                                                                     | <i>D<sup>o</sup>.</i> Ditto, the same                                             |
| <i>A. D.</i> <i>Anno Domini</i> , in the<br>Year of our Lord                               | <i>Dum.</i> Dukedom                                                               |
| <i>Admrs.</i> Administrators                                                               | <i>E.</i> Evangelist, East, Evening                                               |
| <i>Agt.</i> against                                                                        | <i>E. g.</i> <i>Exempli gratia</i> , as for<br>Example                            |
| <i>A. M.</i> Master of Arts, or the<br>Year of the World                                   | <i>Eliz.</i> Elizabeth                                                            |
| <i>Ana.</i> of each a like Quantity                                                        | <i>Eng.</i> English, England                                                      |
| <i>Anab.</i> Anabaptist                                                                    | <i>Ep.</i> Epistle                                                                |
| <i>Ap.</i> Apostle, April                                                                  | <i>Ex.</i> Exodus                                                                 |
| <i>A.R.</i> Anna Regina, Ann the<br>Queen; <i>Anno Regni</i> , in the<br>Year of the Reign | <i>Exp.</i> Express, Exposition, Ex-<br>planation                                 |
| <i>Ast. P. G.</i> Astronomy Professor<br>of Gresham College                                | <i>Feb.</i> February                                                              |
| <i>Aug.</i> August                                                                         | <i>Fr.</i> France, French,                                                        |
| <i>Bar<sup>n</sup>.</i> Baronet                                                            | <i>F. R. S.</i> Fellow of the Royal<br>Society.                                   |
| <i>B. D.</i> Batchelor of Divinity                                                         | <i>G.</i> God, Great, Gospel                                                      |
| <i>Bp.</i> Bishop                                                                          | <i>Gen.</i> Genesis, General                                                      |
| <i>B. V.</i> Blessed Virgin.                                                               | <i>Genmo.</i> Generalissimo                                                       |
| <i>C.</i> <i>Centum</i> , an Hundred                                                       | <i>Gent.</i> Gentleman                                                            |
| <i>Chap.</i> Chapter                                                                       | <i>G. R.</i> Georgius Rex, George<br>the King                                     |
| <i>Cit.</i> City, Citizen, Citadel                                                         | <i>Hbd.</i> Hogshead                                                              |
| <i>Cl.</i> Clericus, Clergyman                                                             | <i>Hund.</i> Hundred                                                              |
| <i>Co.</i> County                                                                          | <i>Id.</i> <i>idem</i> , the same                                                 |
| <i>C.C.C.</i> Corpus Christi College                                                       | <i>i. e.</i> <i>id est</i> , that is                                              |
| <i>C. R.</i> Carolus Rex, Charles<br>the King                                              | <i>I. H. S.</i> <i>Iesus Hominum Sal-</i><br><i>vator</i> , Jesus Saviour of Men. |
| <i>C. S.</i> Custos Sigilli, the Keeper<br>of the Seal                                     | <i>Ja.</i> James                                                                  |
| <i>C. P. S.</i> Custos privati Sigilli,<br>Keeper of the Privy Seal                        | <i>Jac.</i> Jacob, Jacobus                                                        |
| <i>Cur.</i> Curius, Curtius, Curate                                                        | <i>Jan.</i> January, Janus                                                        |
| <i>D.</i> Deanery, Doctor, Duke,<br>Dukedom, Pence                                         | <i>J. D.</i> Juris, Doctor, a Doctor<br>of Law                                    |
| <i>D. D.</i> Doctor in Divinity                                                            | <i>Jes.</i> Jesus                                                                 |
|                                                                                            | <i>Inst.</i> Instant, Institution, In-<br>strument                                |
|                                                                                            | <i>Jno.</i> John.                                                                 |

*Jona.*

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|                                                       |                                                                                                                   |
|-------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|
| <i>Jona.</i> Jonathan                                 | <i>Nov.</i> or <i>November</i>                                                                                    |
| <i>J. R. Jacobus Rex,</i> James the King              | <i>N. S.</i> New Stile                                                                                            |
| <i>Jul.</i> July, Julius                              | <i>Num.</i> Number, Numbers                                                                                       |
| <i>Jun.</i> June, Junius                              | <i>O. Oliver</i>                                                                                                  |
| <i>K.</i> King, or Kings                              | <i>Obt.</i> Obedient                                                                                              |
| <i>Km.</i> Kingdom                                    | <i>Oct.</i> or <i>Octber</i> , October                                                                            |
| <i>Kt.</i> Knight                                     | <i>O. S.</i> Old Stile                                                                                            |
| <i>L.</i> Lord, <i>Lucins,</i> Luke                   | <i>Oz.</i> Ounce                                                                                                  |
| <i>L.</i> Liber, Book, <i>Libra,</i> a Pound Sterling | <i>P.</i> <i>Publius</i> , President                                                                              |
| <i>Lb.</i> Pound wt.                                  | <i>p. per, pro, by or for</i>                                                                                     |
| <i>Lad.</i> Ladyship                                  | <i>Parl.</i> Parliament                                                                                           |
| <i>Ld.</i> Lord                                       | <i>Per Cent.</i> <i>Per Centum</i> , by the Hundred                                                               |
| <i>L. D.</i> Lady-day                                 | <i>Philom.</i> <i>Philomathes</i> , a Lover of Learning; or, <i>Philomatematicus</i> , a Lover of the Mathematics |
| <i>Lieut.</i> or <i>Lt.</i> Lieutenant                | <i>P. M. G.</i> Professor of Music at <i>Gresham College</i>                                                      |
| <i>L. L. D.</i> Legum Doctor, Doctor of Laws          | <i>Pportion.</i> Proportion                                                                                       |
| <i>Lp.</i> Lordship                                   | <i>Pr.</i> Priest, primitive                                                                                      |
| <i>L. S. Locus Sigilli,</i> the Place of the Seal     | <i>Prof. Th. Gr.</i> Professor <i>Theologiae Greshamensis</i> , Professor of Divinity at <i>Gresham College</i>   |
| <i>Ltr.</i> Letter                                    | <i>P. S.</i> Postscript                                                                                           |
| <i>M.</i> Marquis, Monday, Morning, <i>Marcus</i>     | <i>Pwt.</i> Pennyweight                                                                                           |
| <i>m.</i> <i>manipulus</i> , a Handful                | <i>Q.</i> Queen, Question, or <i>q.</i>                                                                           |
| <i>M.</i> <i>A.</i> Master of Arts                    | <i>Quadrans</i> , a Farthing                                                                                      |
| <i>Ma.</i> Madam                                      | <i>q. d. quasidicat</i> , as if he should say,                                                                    |
| <i>Mar.</i> March, <i>Mark</i>                        | <i>q. l. quantum libet</i> , as much as you please                                                                |
| <i>Math.</i> Mathematics                              | <i>q. s. quantum sufficit</i> , a sufficient Quantity                                                             |
| <i>M. D.</i> Medicinæ Doctor, Doctor of Physic        | <i>R.</i> <i>Rex.</i> King, <i>Regina</i> , Queen                                                                 |
| <i>Min.</i> Minister                                  | <i>Reg. Prof.</i> <i>Regius Professor</i>                                                                         |
| <i>Mons.</i> Monsieur                                 | King's Professor                                                                                                  |
| <i>Mr.</i> Master                                     | <i>Ro.</i> <i>Robert</i>                                                                                          |
| <i>Mrs.</i> Mistress                                  | <i>Rt Wpful.</i> Right Worshipful                                                                                 |
| <i>MS.</i> Manuscript                                 | <i>Rt Hon.</i> Right Honourable                                                                                   |
| <i>Mss.</i> Manuscripts                               | <i>S.</i>                                                                                                         |
| <i>M. S. Memoriae Sacrum,</i> Dedicated to the Memory |                                                                                                                   |
| <i>N.</i> Note, North                                 |                                                                                                                   |
| <i>N. B.</i> <i>Nota bene</i> , note well             |                                                                                                                   |
| <i>q. l.</i> <i>non liquet</i> , it appears not       |                                                                                                                   |

|                                                                         |                             |
|-------------------------------------------------------------------------|-----------------------------|
| S. or St. Saint                                                         | T. or Tho. Thomas           |
| S. Solidus, a Shilling                                                  | Thes. Thesis; Thessalonians |
| S. A. Secundum Artem, according to Art                                  | V. Virgin                   |
| Sa. Samuel, Sampson                                                     | v. vide, see Verse          |
| Sep. or 7ber, September                                                 | Will. or Wm. William        |
| Sh. Shire                                                               | Wp. Worship                 |
| S. N. Secundum Naturam, according to Nature                             | Wpful. Worshipful           |
| Sp. Spain, Spanish                                                      | Xt. Christ                  |
| Sr. Sir                                                                 | Xmas. Christmas             |
| js. Semissis, half a Pound                                              | vs. the                     |
| S. S. T. P. Saecro-sanctæ Theologie, Professor, a Professor of Divinity | ym. them                    |
|                                                                         | yr. your                    |
|                                                                         | ys. this                    |
|                                                                         | yt. thou                    |
|                                                                         | &c. et cetera, and the rest |

Avoid these Contractions as much as possible, unless in private Use, and where they would be ridiculous at length; as, &c. for and so forth, or the rest, Mr for Master, and Mrs for Mistress, &c. It argues Dilrespect to use Contractions to Superiors, and is often puzzling to others.

### Of NUMBERS and FIGURES.

NUMBERS are usually expressed either by these Seven Roman Capital Letters, I. V. X. L. C. D. M. which are called *Numerals*; or by these Ten Characters, viz. 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

#### Their Significations.

|               |                  |                |           |
|---------------|------------------|----------------|-----------|
| I. One.       | V. Five.         | X. Ten.        | L. Fifty. |
| C. a Hundred. | D. Five Hundred. | M. a Thousand. |           |
| 1. One.       | 2. Two.          | 3. Three.      | 4. Four.  |
| 6. Six.       | 7. Seven.        | 8. Eight.      | 9. Nine.  |

Observe concerning the *Numeral Letters*, that if a less *Numeral Letter* be placed before a greater, it takes away from the greater so much as the lesser stands for; but being placed after a greater, it adds so much to it as the lesser stands

stands for: As the Letter V. stands for *Five*; but having I. placed before it, it takes *One* from it, and makes both stand but for *Four*, thus, IV. But I. being set after V. adds *One* to it, and makes it *Six*, VI. Take Notice of these Examples.

|             |             |                      |
|-------------|-------------|----------------------|
| IV. Four.   | V. Five.    | VI. Six.             |
| IX. Nine.   | X. Ten.     | XI. Eleven.          |
| XL. Forty.  | L. Fifty.   | LX. Sixty            |
| XC. Ninety. | C. Hundred. | CX. Hundred and Ten. |

Observe concerning the *Characters*, or *Figures*, that *Cyphers* at the Right-hand of *Figures* increase their Value ten Times, as 1 One, 10 Ten, 100 Hundred, 700 Seven Hundred, 7000 Seven Thousand; but at the Left-hand they signify nothing, as 01, 001, make but *One*, 0002, but *Two*.

A Figure at every Remove from the Right-hand increases its Value ten Times, as 9 Nine, 98 Ninety-eight, 987 Nine Hundred and Eighty-seven.

Numbers are sometimes expressed by small Roman Letters, as i. one, ii. two, xvi. Sixteen, lxxviii. Seventy-eight, &c.

Where Books, Chapters, Sections, and Verses are cited, the *Numerical Letters* are generally used to signify the Book, or Chapter, and the *Figures* to signify the Sections. Verses, or smaller Parts; as *Exod. xii. 17.* Exodus, the twelfth Chapter, and the seventeenth Verse. So *B. IX. Sect. 24.* signifies Book the Ninth, and the Twenty-fourth Section.

Figures are also used to express the Things following, *viz.*

1. The Order, or Succession of Things; as, 1<sup>st</sup>, 2<sup>d</sup>, 3<sup>d</sup>, 4<sup>th</sup>, 10<sup>th</sup>, 39<sup>th</sup>, first, second, third, &c.
2. The Fractions or Parts of a Thing; as,  $\frac{1}{2}$  one half,  $\frac{1}{3}$  one third Part,  $\frac{1}{4}$  one fourth, or Quarter,  $\frac{2}{3}$  two thirds,  $\frac{3}{4}$  three Quarters,  $\frac{5}{8}$  eighths, &c.
3. The Numbers of Action, as 2<sup>ce</sup> twice, 3<sup>ce</sup> thrice.
4. The Size of Books, as 4<sup>to</sup> Quarto, 8<sup>vo</sup> Octavo, 12<sup>mo</sup> Duodecimo or Twelves, 24<sup>o</sup> Twenty-fours.
5. Some Months, as 7<sup>br</sup> September, 8<sup>br</sup> October, 9<sup>br</sup> November, 10<sup>br</sup> December.

C H A P. II.

DIRECTIONS for READING PROSE according  
to the Points, Cadence, and Emphasis.

PROSE is the common Method of expressing our Thoughts in Discourse or Writing; it is loose and unconfined to poetical Measures, Rhymes, &c. i. e. no certain Number of Syllables is required to make a Line, or Sentence, standing in this Sense opposed to Verse. If Prose be well writ, it admits of great Harmony, and is nearly as musical as Poetry, when free, unrestrained and grateful to the Ear.

Before any Directions be given to the Scholars, it may not be improper to propose one to the Teacher; and that is, That what Lesson soever he appoints the Learner to spell, or read, he should sometimes spell or read that very Lesson over before the Scholars, for their *Imitation*. In Reading any Part of Scripture, a News Paper, an Oration, a Dialogue, Poetry, &c. let the Teacher observe the Stops, read *deliberately*, give the *Accent* to the proper Syllable, or Syllables, in every Word; and the *Emphasis* on the proper Word or Words in a Sentence. Learners that have a tolerable Ear, will readily imitate the Master's Voice; and by this Method, be secured against a disagreeable Turn of Voice, or an unhappy canting Tone: And they will sooner learn to pronounce, *justly*, whatsoever they read by this *Imitation*, than by a mere *Correction* of their Faults, without such an *Example*. When several Scholars are classed together, if each attends in his own Book, this may be done with Ease; while the Master spells, or reads.

I. Of POINTS.

Every Reader should, at one and the same Moment, not only pronounce with his *Voice* the Words he is actually upon, but, by his *Eye*, still secure some following Words to prevent Stammering, or a disagreeable Silence. He must carefully mind the *Stops* he meets with in each Sentence; by which the Hearers will better understand what he reads, and he will gain Time to breathe, and continue in Reading. If either he makes

no *Pauses*, where there are *Marks* to direct him, makes not any Distinction of their proportional Times, or ignorantly makes *Pauses*, where there are no *Marks*, he destroys the Sense, and the *Auditory's* Understanding of what he reads. [See the Use of *Stops*, P. 37, 38. of this Book.]

## II. Of CADENCE.

*Cadence* is the proper *Toking* of the *Voice* in *Speaking*, or *Reading*; whereby the *Auditors* are affected and moved to give Attention to the Discourse, or Subject. He that would learn a graceful *Cadence* in *Reading*, must carefully observe how those, who are celebrated for *Reading*, and *Speaking* well, do manage their *Voice*, on various Subjects, and frequently exercise himself in endeavouring to imitate them. The *Tone* and *Sound* of our *Voice* in *Reading*, must be the same as it is in *Speaking*; and we should not affect to change that natural and easy Sound wherewith we speak, for a *strange*, *new*, *awkward* *Tone*, as some do when they begin to read; which would almost persuade our *Ears*, that the *Speaker* and *Reader* were two different Persons, if our *Eyes* did not convince us to the contrary.

Every *Discourse* is to be uttered according to the Nature of the Subject, and the *Voice* is to be managed so as to humour the *Sense* by *Tones* proper thereto: Thus, if a *Thing* be merely *narrative*, and not *affection*; it is to be spoken in a plain *Manner*, with very little *Change* of *Sound*, as being addressed to the *Understanding*, and not to the *Will*: If it be *argumentative*, it requires more *Warmth* and *Earnestness*; if *pathetic*, most of all. *Things natural* are to be pronounced with an *even*, *distinct* *Voice*: *Good Actions* with *lofty* and *magnificent Tones* of *Admiration*; *wicked Actions* with those of *Detestation*; *fortunate Events* of *Life* with a *brisk Air*; *unfortunate ones*, with a *sad* or *mournful one*.

The several *Passions* require much *Variety*: *Love* is to be expressed with a *soft* and *charming Voice*; *Hatred*, with a *sharp*, *sullen*, and *severe one*; *Joy* is to be *full*, *flowing*, and *brisk*; *Grief* to be *dull*, *languishing*, and *moaning*; *Fear*, with *trembling* and *faultering*.

To express the *Passions* well, we must learn to have a deep *Sense* and *Feeling* of them; and, to this *End*, we should strongly

strongly represent Things to ourselves, and be as much affected as if we actually felt them: Thus the *Voice*, as the Interpreter of our Sentiments, will easily convey the same Disposition into the Minds of the *Auditors*, it has derived from our own Conceptions. It is the lively Image of the Soul; it receives all the Impressions and Changes that the Soul itself is capable of. In a Word, the *Voice* follows *Nature*, and borrows the *Tone* of every *Passion*.

It would be ridiculous to read common Things in a *tragedy*, *mournful* Manner, which happen every Day, and do not affect us with any Concern: And, on the other hand, to pronounce great Affairs, and Matters of extraordinary Moment, in a *low*, *unconcerned*, and *familiar* Voice. So that (as was laid before) every Subject requires Turns of *Voice* suitable to it; and whoever does not hit the *Tone* peculiar to each, becomes disagreeable to his Hearers, by Improprieties in Pronunciation.

In Reading a *Sentence*, or *Period*, there is usually to be somewhat of a *Rise* and *Cadence*; that is, the *Voice* should gently be raised, until one gets to the Middle; and then it should gently fall to the End of it. At the End of a *Sentence* speak deliberately; take Care you do not drop your *Voice* too low, lest the Hearers should lose the Sound and Meaning of two or three of the last Words.

### III. Of EMPHASIS.

As that *Force* of the *Voice*, which is placed on a particular *Syllable* in a *Word*, is called *Accent*; so that which is laid upon a particular *Word* in a *Sentence*, is called *Emphasis*.

To place the *Emphasis* upon any *Word*, is only to pronounce that *Word* with a peculiar Strength of *Voice* above the Rest; which gives *Force*, *Spirit*, and *Beauty*, to the whole *Sentence*; But, if the *Word* be of two or more *Syllables*, then the accented *Syllable* of the *emphatical Word* is to be pronounced stronger than otherwise it would be, and a new and different *Accent* is not to be placed upon that *Word*; as, in this Question, *Are you travelling to London?*

Here, the first *Syllable* in the *Word* *London* must be pronounced with a strong Sound; because the *Emphasis* lies upon that *Word*: and hence it is, that *Authors* use the *Words* *Accent* and *Emphasis* indifferently, to signify the Stress that must be:

be laid on any Word in any Sentence; because both are usually placed on the same Syllable.

There may be several *emphatical* Words in a Sentence; as, *The Boy is neither a Fool, nor a Wit, nor a Blockhead, nor a Poet*; *Where Fool, Wit, Blockhead, Poet, are all emphatical Words*.

The great and general Rule to find out which is the *emphatical* Word in a Sentence, is this: Consider what is the chief Design of the Speaker or Writer; and that Word which shews the chief Design of the Sentence, is the *emphatical* Word; for it is for the Sake of such Word, or Words, the whole Sentence seems to be made.

There might be some particular Rules given to find out the *emphatical* Word, such as these:

1. When a Question is asked, the *Emphasis* often lies on the *questioning* Word; as, *who, what, whither, when*: Thus, *Who is there?* *What is the Matter?* *Whither did you go?* *When did you return?*

Yet this is not always so; as, *Who is the strongest, or wisest Man?* In which Sentence, *strongest* and *wisest* are the *emphatical* Words.

2. When two Words are set in Opposition one to the other, and one of them is pronounced with an *Emphasis*, then the other should have an *Emphasis* also; as, *If they run, we will run; for our Feet are as good as theirs*. In which Sentence, *they* and *we*, *our* and *theirs* are the *emphatical* Words.

To make it appear of how great Importance it is to place the *Emphasis* rightly, we may observe, that the very Sense and Meaning of a Sentence is oftentimes very different, according as the *Emphasis* is laid upon different Words; and that the particular Design of the Speaker is distinguished thereby; as in this short Question; namely,

1 2 3 4  
*Will you ride to the Town To-day?*

In these seven Words there may possibly be four different Senses, from the different placing of the *Emphasis*, viz.

1. If the *Emphasis* be laid on the Word *you*; the negative Answer may be, *No, but my Brother will*.

2. If the *Emphasis* be laid on the Word *ride*; the Answer may be, *No, but I shall walk*.

3. If upon *Town*; *No, I cannot, for I must go into the Country*.

4. If

4. If upon To-day; No, but I intend to go To-morrow.

Hence we see how useful the proper placing of the *Emphasis*, is to right Reading. Farther, concerning the *Emphasis*, observe the four following Directions.

1. Carefully avoid a *Monotony*, i. e. an *Uniformity of Voice*, or reading without any *Emphasis* at all; like an ignorant Boy, who understands not what he reads, expressing every Word with the same canting *Tone*, and laying a proper Force of Sound no where; for such a one pronounces the most moving and *pathetic* Oration as if he was spelling over a mere Catalogue of single Words.

2. Do not multiply the *Emphasis*, nor change the *Tone* of your Voice so often, so as to imitate Singing, or Chanting; for this is another *Extreme*, and as faulty as the former.

3. Take heed of laying an *Emphasis*, or *Stress*, upon Words where there ought to be none. Some Readers are apt to place a Strong Sound upon Words, not so much according to their expressive Sense, as according to the Length of the Sentence, and the Ability of their Breath to hold out in pronouncing it.

4. Have a Care of omitting the *Emphasis* where it ought to be placed; for this makes the Sentence lose all its Force and often conceals its Meaning from the Hearers.

### C H A P. III.

#### DIRECTIONS for Reading VERSE.

VERSE is tied up to a certain Measure; and the Lines are generally of an equal Length; at least made up of an equal Number of Syllables each. It is also called either *Rhyme* or *Blank Verse*.

When two or more Lines end with the same, or a like Sound, the Verse is called *Rhyme*; as,

*Presumptuous Man, the Reason wouldst thou find  
Why form'd so weak, so little and so blind?  
First, if thou canst, the bolder Reason guess  
Why form'd no weaker, blinder, and no less?  
Ask of thy Mother Earth, why Oaks are made  
Taller, or stronger than the Weeds they shade?*

When every Line is made up of a certain Number of Syllables, and the Words so placed, as the Accents may naturally fall on such peculiar Syllables as make a Sort of Harmony to the Ear, this is called *Blank Verse*, or *Metre*, from its being *Measure*; as in the following Lines:

Know'st thou th' Importance of a Soul immortal?  
Behold this Midnight Glory; Worlds on Worlds!  
Amazing Pomp! redouble this Amaze;  
Ten Thousand add; and twice Ten Thousand more  
Then weigh the whole, one Soul out-weighs them all,  
And calls th' astonishing Magnificence,  
Of unintelligent Creation, poor.

YOUNG.

In this Kind of Verse, the *Metre* is as strictly observed as if it had *Rhyme* also; and the Words are mostly so disposed, that the Accent may fall on every 2d, 4th, 6th, 8th, or 10th Syllable; yet no general Rules can be laid down for the accenting either this Kind of Verse, or *Rhyme*, as the Accent commonly falls on the emphatical Words, or is governed by the Points, which must be duly observed.

The great and general Rule, therefore of reading *English Verse*, is to pronounce every Word and every Sentence just as if it was *Prose*, observing the *Stops* with great Exactness; placing the Accent on a particular Syllable in a Word, and a just *Emphasis* on a Word, or Words in a Sentence: but with these two small *Allowances*, or *Alterations* following, viz.

1. At the End of every Line, where there is no *Stop*, make a Stop about half so long as a *Comma*, just to give Notice that the Line is ended.

2. If any Word in the Line happens to have two Sounds, chuse to give that Sound to it which most favours the *Metre* or the *Rhyme*.

To favour the *Metre*, is, to read two Syllables distinct, or to contract them into one, according as the *Measure* requires; as, the Word *glittering* must make three Syllables in this Line.

*All glittering in Arms be stoo'd.*

But, in the following Line, it makes but two;

*All glitt'ring in his Arms be stoo'd.*

To

To favour the Rhyme, is, to pronounce the last Word of the Line so, as to make it chime with the Line foregoing, where the Word admits of two Pronunciations; as,

*If I was once, from Bondage free;  
I'd never sell my Liberty.*

Here you are to pronounce the Word *Liberty*, as if it was written with *ee*; *Libertee*, that it may rhyme with the Word *free*.

But if the Verse runs thus :

*My Soul ascends above the Sky,  
And triumphs in her Liberty.*

Here the Word *Liberty* is to be sounded as ending in *i*, that *Sky*, may have a just Rhyme to it.

But whether you pronounce *Liberty* as if it was written with *ee* or *i*, you must still pronounce that last Syllable but *fee*bley, and not so strong as to misplaced the *Accent*, and fix it on the last Syllable.

Now, having made these two small Allowances, if the *Verse* does not sound well and harmonious to the Ear, when it is read like *Prose*, you are to charge the Fault on the *Poet*, and not on the *Reader*; For it is certain that those *Verses* are not well composed, which cannot be read gracefully, according to the common Rules of Pronunciation.

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C H A P. IV.

DIRECTIONS for INDITING LETTERS  
of BUSINESS; for Addressing PERSONS of  
QUALITY in Writing or Discourse, &c.

**A** Tradesman's Letter should be plain, concise, and to the Purpose; free from stiff, or studied Expressions; always pertinent, and writ in such Words, or Terms, as carry a distinct Meaning with them; so that the Person to whom they are sent, cannot have the least Hesitation or Doubt about the Meaning of any Word, Part, or Order, contained therein.

All Orders, Commissions, and material Circumstances of Trade, must be plainly and particularly mentioned; and nothing should be presumed, understood, or implied in obscure or ambiguous Terms.

You should likewise be as punctual and distinct as possible in answering every particular Article in Letters writ to you.

The Stile for Letters of this Kind, as well as for those of all ordinary Occurrences, should be neat, significant, and as concise as the Nature of the Subject will admit of; like that of Conversation: i. e. write to your Correspondent as you would talk to him, and without any formal uncommon Phrases. Be frank and affable without Impertinence, obliging and com-plaisant without Bombast or Flattery; always remembering, that nothing is more rude and unmannerly than to praise Peo-ple to themselves.

Never affect high or hard Terms, but such as you think will be most intelligible to those you write to; and chuse apt and expressive Qualities.

Above all Things, never attempt to write Letters, &c. of Wit, Humour, or Railery, (whatever your Talents be) until you become Master of such good Sense, and good Breeding, as a long Series of Reading and Experience can only make you; lest, (before you get a just and distinct Discernment, of what-ever is Pure, Moral, or Politic, and what Gross, Immoral, or Impure) you bestow your Wit and Satyr upon improper Sub-jects, so, that while you fancy yourself amazingly witty, you render yourself surprizingly ridiculous to better Judges. The Merit of Wit, Humour, &c. is only due to the just and good Application of it.\*

Of SUPERSCRIPTIONS of LETTERS;  
Addressing PERSONS of QUALITY, &c.

**T**O the Royal Family.      **S**IRE, or, May it please  
To the King's most ex-      Your Majesty.  
cellent Majesty.

To

\* As Youth have generally Occasion to write Letters, before they have arrived at such a Competency of Reading, or Knowledge (which some never do arrive at) as is sufficient to shew them, what is pertinent and proper, and what not so; it is presumed this additional Chapter (being designed to remedy such Mistakes and Improprieties as young Writers are most liable to) will be very useful.

Superscription.

Address.

To his Royal Highness the Prince of Wales. May it please your Royal Highness.

The same to any other of them, varying only the Title and Sex.

To the NOBILITY.

To his Grace A.  
Duke of B.

My Lord Duke.  
Your Grace.

To the most Noble A.  
Marquis of B.

My Lord Marquis.  
Your Lordship.

To the Rt Hon. A.  
Earl of B.

My Lord.

To the Rt Hon. A.  
Lord Viscount B.

Your Lordship.

To the Rt Hon. A.  
Lord B.

The *Ladies* are addressed according to the Rank of their Husbands.

All the Sons of Dukes and Marquises have the Title of *Lord* and *Rt Hon.* Also, the eldest Sons of Earls. This is called, *The Courtesy of England*.

All the younger Sons of Earls, the Sons of Viscounts, and of Barons are styled *Esquires*, and *Honourable*; as,

To the Hon. A. B. Esq; Sir.

All the Daughters of Dukes, Marquises, and Earls are *Ladies*. All the Daughters of Viscounts and Barons are *Honourable*; as,

To the Hon. Mrs A. B. Madam.

The Title of *Rt Hon.* is given to all *Privy Counsellors* and to the *Lord Mayors of London, of York, and of Dublin*: Also, to the *Lord Provost of Edinburgh*.

All Persons bearing the King's Commission, are styled *Honourable*; and every Servant to the King on the Civil and Military Lists, or to any of the Royal Family, is styled *Esquire*.

To the Parliament.

To the Rt Hon. the Lords. My Lords.

Spiritual and Temporal, May it please your Lordships, in Parliament assembled.

To,

Superscription. Address.  
 To the Hon. the Knights Gentlemen.  
 Citizens and Burgesses, in May it please your Honours.  
 Parliament assembled.

To the Rt Hon. A. B. Esq; Sir.  
 Speaker of the Hon. House  
 of Commons.

*N. B.* He is generally one  
 of his Majesty's Most Ho-  
 nourable Privy Council.

*To the C L E R G Y.*

To the most Reverend Fa-  
 ther in God, A, Lord  
 Archbishop of B.

To the Rt Rev. Father in  
 God, the Lord Bishop of A.

To the Rev. A. B. D. D.  
 Dean of C. C. or Archdea-  
 con or Chancellor of D.  
 or Prebendary, &c.

All Rectors, Vicars, Curates, Lecturers, and Clergymen of  
 inferior Denominations, are styled *Reverend*.

The Officers of the King's Household, are addressed accord-  
 ing to their Quality or Office; giving the Preference to that  
 which is most honourable.

In superscribing to Persons relating to their Offices, their  
 Style of Employment must be mentioned.

The Commissioners of the Civil List are addressed according  
 to their Rank, and are styled, *Right Honourable*; as,

To the Right Honourable the Lords Commissioners of the  
 Treasury, of Trade and Plantations, of the Admiralty, &c.  
 —*Four Lordships.*

The Commissioners of the Customs, Excise, Salt, Duty, Stamp  
 Office, Navy, &c, are styled *Honourable*; some of them being  
 mostly *Privy Counsellors*, it is usual to style them collectively,  
*Right Honourable*. —*Sir, Your Honour.*

In the Army, all Noblemen are styled according to their  
 Rank, with the Addition of their Employ

All Colonels are styled *Honourable*; as, *The Honourable  
 Colonel A. B.*

All inferior Officers have the Name of their Employ set first; as, Major A. B. Capt. A. B. &c.

In the Navy, all Noblemen are stiled according to their Quality and Office; and all Admirals, without being Peers, are stiled, Honourable.

The other Officers, as in the Army.

All *Ambassadors*, have the Title of *Excellency* added to their Quality; as have all *Plenipotentiaries*, and *Governors abroad*, and the *Lords Justices of Ireland*.

All *Judges*, if *Privy Counsellors*, are stiled *Right Honourable*; if not, *Honourable*; as,

The Right Honourable A. B. Lord Chancellor.

The Right Honourable Sir A. B. Lord Chief Justice.

The Honourable A. B. Esq; Lord Chief Baron.

The Hon. A. B. Esq; one of the Justices,

All others in the Law, according to their Office or Rank, every Barrister having the Title of *Esquire* given him.

All Gentlemen in Commission of the *Peace*, have the Title of *Esquire* and *Worshipful*; as have all *Sheriffs* and *Recorders*.

The *Aldermen* and *Recorder* of *London*, are stiled *Right Worshipful*: As are all *Mayors* of *Corporations*, except *Lord Mayors*.

The *Governors* of *Hospitals*, *Colleges*, &c. if consisting of *Magistrates*, or having any among them, are stiled, *Right Worshipful*, or *Worshipful*, as their Titles may be.

*Incorporated Bodies*, are called *Honourable*; as, The *Honourable Court of Directors of the East India Company*.

The *Honourable the Sub-Governor*, *Deputy-Governor*, and *Directors* of the *Bank of England*, the *South Sea Company*, &c.

Or else *Worshipful*; as,

The *Master* and *Wardens* of the *Worshipful Company of Mercers*.

It is usual to call a *Baronet* and *Knight*, *Honourable*, and their Wives *Ladies*.

The Method of addressing Men of Trade and Business, Friends, Relations, and Acquaintances, is so well known, that it is thought needless to insert it here.

CHAR.



## C H A P. V.

## T A B L E I.

W O R D S the same, or nearly alike, in Sound, but  
different in Signification and Spelling.

|                              |                               |
|------------------------------|-------------------------------|
| <b>A</b> Bbey, a Palace      | Ant, a Pismire                |
| Abay, to suffer              | Aunt, Uncle's Wife            |
| Abbess, Governes             | An, an Article                |
| Abyss, bottomless            | Ann, a Woman's Name           |
| Abscess, Imposthume          | Appeal, to an higher Court    |
| Abfis, Alphabet, arched Roof | A Peal, Bells ringing         |
| Abel, Cain's Brother         | A Peel, a Shovel for an Oven  |
| Able, powerful               | A Peer, a Lord                |
| A Bell, of Metal             | A Pear, Fruit                 |
| Accidence, a Book            | A Rose, to smell at           |
| Accidents, Chances           | Aroso, did arise              |
| Account, Esteem              | Arrant, notorious             |
| Accompt, Reckoning           | Errand, a Message             |
| Advice, Counsel              | Arras, Tapestry Hangings      |
| Advise, to counsel           | Arrows, to shoot with         |
| Air, we breathe in           | Harras, to weary, tire        |
| Heir, to an Estate           | A Scent, a Smell              |
| Are, we, or ye are           | Ascent, going up              |
| Ale, Malt Liquor             | Affent, an Agreement          |
| Ail, to be troubled          | Affistance, Help              |
| All, every one               | Affitants, Helpers            |
| Awl, to bore Holes           | Auger, a Carpenter's Tool     |
| Alloy, a Mixture of Metal    | Augur, a Southsayer           |
| Allay, to ease the Pain      | Ax, to cut Wood               |
| Alley, a narrow Passage      | As, of Parliament             |
| Ally, a Confederate          | Babel, the Tower              |
| A Lye, a Falshood            | Babble, to prate              |
| Allowed, granted             | Bacon, Hog's Flesh            |
| Aloud, with a Noise          | Baken, in the Oven            |
| Aitar, of Sacrifice          | Beacon, Notice of Danger, &c. |
| Alter, to change             | Becken, with the Hand, &c.    |
| A Miss, a Mistress           | Bail, a Surety                |
| Amis, wrong                  | Bale, of Cloth, Silk, &c.     |

*Bald,*

Bald, without Hair  
 Bawled, cryed out  
 Ball, any round Thing  
 Barul, cry out  
 Barbara, a Woman  
 Barbary, a Country  
 Barberry, a Fruit  
 Bare, naked  
 Bear, a Beast  
 Bear, to carry, &c.  
 Bass, in Music  
 Base, vile  
 Baize, Cloth so called  
 Bays, Bay Trees  
 Beys, Governors  
 Be, are  
 Bee, an Insect with Honey  
 Bean, Pulse, &c. Grain  
 Been, was at a Place  
 Beer, to drink  
 Bier, to carry the Dead  
 Bel, an Idol  
 Bell, of Metal  
 Berry, a small Fruit  
 Bury, to inter the Dead  
 Bile, a Swelling  
 Boil, as Water on the Fire  
 Blew, did blow  
 Blue, Colour  
 Board, a Plank  
 Bored, a Hole  
 Boar, a Beast  
 Boor, a Country Fellow  
 Bore, to make a Hole  
 Bower, an Arbour  
 Bold, confident  
 Bolt, for a Door  
 Boult, to fist Meal  
 Bowled, to cast a Bowl  
 Bow, to bend  
 Bougb, a Branch  
 Boy, a Lad

Buoy, to bear up.  
 Bread, to eat  
 Bred, brought up  
 Breaches, broken Places  
 Breeches, to wear  
 Boroug'b, a Corporation  
 Burrow, for Rabbits  
 By, near, &c.  
 Buy, with Money  
 Bye, accessory  
 Brews, he breweth  
 Bruise, to squeeze  
 Brewis, Fat  
 Brows, over the Eyes  
 Browse, to feed on Leaves  
 But, except  
 Butt, to shoot at  
 Cain, the Murderer  
 Cane, to walk with  
 Call, to cry out  
 Caul, for a Perriwig, &c.  
 Calendar, of Months, &c.  
 Calender, to smooth Cloth  
 Calais, in France  
 Chalice, a Cup  
 Can, to be able  
 Cann, to drink out of  
 Cannon, a Gun  
 Canon, a Law or Rule  
 Capital, Chief  
 Capitol, a Tower in Rome  
 Captor, Prize-taker  
 Capture, Prize taken  
 Cart, to carry Things  
 Chart, a Map  
 Career, full Speed  
 Carrier, that carrieth  
 Cell, a Hut, or Cave  
 Sell, to dispose of  
 Cellar, for Liquors  
 Seller, one that sells

O

Carter,

|                               |                              |
|-------------------------------|------------------------------|
| Censer, for Incense           | Coquet, a Woman              |
| Censor, a Reformer            | Common, public               |
| Censure, to judge             | Commune, to converse         |
| Cession, a Resigning          | Concert, of Music            |
| Session, or Assizes           | Consort, Wife of a Sovereign |
| Gentury, an Herb              | Cousin, a Relation           |
| Century, 100 Years            | Cozen, to cheat              |
| Centry, a Guard               | Council, an Assembly         |
| Chair, to sit in              | Counsel, Advice              |
| Chare, Job of Work            | Could, was able              |
| Chaste, Continent             | Cud, of Cattle               |
| Chased, a Kind of Work        | Courant, a News Paper        |
| Cinque, five                  | Currant, Coin, &c.           |
| Sink, to settle down          | Current, a running Stream    |
| Coin, Money                   | Currans, Fruit               |
| Quoin, Wedge, Corner          | Courier, Messenger           |
| Choler, Rage, Anger           | Currier, a Leather-dresser   |
| Collar, for the Neck          | Creek, of the Sea            |
| Collier, a Dealer in Coals    | Crick, Pain in the Neck      |
| Colour, as Blue, Red, &c.     | Cruse, a little Vessel       |
| Cieling, of a Room            | Cruise, to sail on the Coast |
| Sealing, setting a Seal       | Cruel, fierce                |
| Chronical, long Continuance   | Crewel, Worsted              |
| Chronicle, an History         | Cymbal, Mu. Instrument       |
| Cion, a young Sprig           | Symbol, a Mark               |
| Sion, a Mountain              | Cypress, a Tree              |
| Citron, Fruit                 | Cyprus, an Island            |
| Cistern, a Musical Instrument | Cygnet, a young Swan         |
| Clark, a Man's Name           | Signet, a Seal               |
| Clerk, a Clergyman, &c.       | Dane, of Denmark             |
| Clause, of a Sentence         | Deign, to grant              |
| Claws, of a Bird              | Dam, to stop Water           |
| Cloaths, Garments             | Damn, to condemn             |
| Close, to shut up             | Dame, or Mistress            |
| Cloths, Webs                  | Day, the Morning             |
| Cord, a Rope                  | Dey, Governor                |
| Cbord, in Music               | Dear, of great Price         |
| Coat, a Garment               | Deer, in a Park              |
| Cos, or Cottage               | Deceased, dead               |
| Coarse, mean or plain         | Diseased, sick               |
| Course, Race or Way           | Decent, becoming             |
| Cocket, a Schedule            | Descent, going down          |
|                               | Dissent,                     |

|                            |                         |
|----------------------------|-------------------------|
| Dissent, to disagree       | Yest, for Ale           |
| Deserience, Respect        | Eaten, devoured         |
| Difference, Non-agreement  | Eton, a Town's Name     |
| Deep, low in the Earth     | Earn, to work for       |
| Diep, a Town in France     | Yearn, to pity          |
| Defer, to put off          | Yarn, Linen, or Woollen |
| Differ, to disagree        | Eminent, famous         |
| Derbe, a City in Asia      | Imminent, approaching   |
| Derby, in England          | Enow, in Number         |
| Desert, Merit, abscond     | Enough, in Quantity     |
| Desart, a Wilderness       | Enter, go in            |
| Dew, on the Grass          | Inter, to bury          |
| Due, a Debt                | Intire, whole           |
| Devices, Inventions        | Envy, Hatred            |
| Devizes, Town in Wiltshire | Envoy, Messenger        |
| Die, to decease            | Exercise, Labour        |
| Dye, to stain Cloth        | Exorcize, to conjure    |
| Diet, Provisions           | Extant, in being        |
| Dyet, Assembly             | Extent, Distance        |
| Dire, dreadful             | Fane, a Weather Cock    |
| Dyer, a Stainer of Cloth   | Fain, desirous, glad    |
| Do, to act                 | Feign, to dissemble     |
| Doe, a Female Deer         | Faint, weary            |
| Dough, a Paste, or Leaven  | Feint, a pretence       |
| Done, acted                | Fair, comely            |
| Dun, Colour                | Fare, Diet, &c.         |
| Doer, that doeth           | Feed, to eat            |
| Door, of a House           | Feed, rewarded          |
| Dragon, a Beast            | Fellon, a Whitlow       |
| Dragoon, a Soldier         | Felon, a Criminal       |
| Drought, Drieness          | File, a Smith's Tool    |
| Draught, of Drink          | Foil, to overcome       |
| Ear, of the Head           | Fillip, with the Finger |
| E'er, ever                 | Philip, a Man's Name    |
| Ere, before                | Fir, Wood               |
| Early, betimes             | Furr, Skin              |
| Yearly, every Year         | Floor, of a Room        |
| Earing, Harvest-time       | Flour, for Bread        |
| Ear-ring, for the Ear      | Flower, of the Field    |
| Earth, the Ground          | Fellow, to come after   |
| Hearth, the Chimney        | Fallow, Ground untilled |
| East, Eastward             | Forth, abroad           |

160 The APPENDIX.

|                           |                            |
|---------------------------|----------------------------|
| Fourth, in Number         | Heal, a Wound              |
| Fool, an Ideot            | Head, of the Body          |
| Foul, dirty, &c.          | Heed, to take Care         |
| Fowl, a Bird              | Hear, to hearken           |
| Frauncis, a Man           | Here, in this Place        |
| Frances, a Woman          | Herd, of Cattle            |
| Frays, Quarrels           | Heard, did hear            |
| Fraise, fried Meat        | Hard, difficult, &c.       |
| Gall, bitter Substance    | Hie, to make Haste         |
| Gaul, a Frenchman         | High, lofty                |
| Genteel, graceful         | Hoy, a Ship                |
| Gentile, Heathen          | Him, that Man              |
| Gentle, quiet             | Hymn, a Song               |
| Gesture, Carriage         | Hire, Wages                |
| Jester, a merry Fellow    | Higher, more high          |
| Gilt, with Gold           | His, of him                |
| Guilt, Sin                | Hiss, to deride            |
| Glutinous, sticking       | Hoar, Frost                |
| Gluttonous, greedy        | Hour, of the Day           |
| Grain, of Corn, &c.       | Whore, a lewd Woman        |
| Grane, an Island          | Our, belonging to us       |
| Grate, for Goats          | Hole, Hollownels           |
| Great, large              | Whole, perfect             |
| Grater, for Nutmeg, &c.   | Ho! lo! to call            |
| Greater, larger           | Hoe, for grubbing-up Weeds |
| Grays, a Town.            | Hallow, to make holy       |
| Graze, to eat Grafs       | Hollow, empty              |
| Grease, or Fat            | Holy, godly                |
| Greece, a Country         | Wholly, entirely           |
| Groan, to sigh            | Holly, a Tree              |
| Grown, increased          | Home, House                |
| Grot, a Cave              | Whom, what Man             |
| Groat, Four-pence         | Hoop, for a Tab            |
| Hail, to salute           | Whoop, to cry out          |
| Hale, to drag along       | Horse, a Beast             |
| Hare, in the Field        | Hoarse, with a Cold        |
| Hair, of the Head         | Hue, Colour                |
| Hart, a Beast             | Hew, to cut down           |
| Heart, the Seat of Life   | Hugh, a Man's Name         |
| Haven, Harbour for Ships  | I, myself                  |
| Heaven, the Throne of God | Eye, to see with           |
| Heel, of the Foot         | Idle, lazy                 |

Idols.

|                                    |                                    |
|------------------------------------|------------------------------------|
| <i>Idol</i> , an Image             | <i>Latten</i> , Tin                |
| <i>I'll</i> , I will               | <i>Later</i> , in Time             |
| <i>Ile</i> , in a Church           | <i>Latter</i> , last named         |
| <i>Isle</i> , an Island            | <i>Letter</i> , an Epistle         |
| <i>Oil</i> , of Olives, &c.        | <i>Lattice</i> , of a Window       |
| <i>In</i> , within                 | <i>Letice</i> , a Woman's Name     |
| <i>Inn</i> , for Travellers        | <i>Lettuce</i> , an Herb           |
| <i>Incite</i> , to stir up         | <i>Lease</i> , of a House          |
| <i>Insight</i> , Knowledge         | <i>Leash</i> , Leather Thong       |
| <i>Indict</i> , to prosecute       | <i>Lees</i> , Dregs of Wine        |
| <i>Indite</i> , to compose         | <i>Leese</i> , to loose            |
| <i>Ingenious</i> , of quick Parts  | <i>Leper</i> , one leprous         |
| <i>Ingenious</i> , candid, sincere | <i>Leaper</i> , that leapeth       |
| <i>Joist</i> , Timber              | <i>Lessen</i> , to makedess        |
| <i>Joice</i> , a Man's Name        | <i>Lesson</i> , in reading         |
| <i>Ken</i> , to know               | <i>Left</i> , for Fear             |
| <i>Keen</i> , sharp                | <i>Least</i> , smallest            |
| <i>Kin</i> , Kindred               | <i>Lethargy</i> , Sleepiness       |
| <i>Kennel</i> , for Dogs           | <i>Liturgy</i> , Common Prayer     |
| <i>Channel</i> , a Stream          | <i>Liquorice</i> , a sweet Root    |
| <i>Ketch</i> , a small Ship        | <i>Liquorish</i> , in Liquor       |
| <i>Catch</i> , to lay hold of      | <i>Lie</i> , to lie down           |
| <i>Kill</i> , to murder            | <i>Lye</i> , a Falshood            |
| <i>Kiln</i> , for Bricks, &c.      | <i>Lier</i> , in wait              |
| <i>Kind</i> , good-natured         | <i>Liar</i> , a Teller of Lies     |
| <i>Kine</i> , Cows                 | <i>Lyre</i> , a Musical Instrument |
| <i>Coinied</i> , as Money          | <i>Limb</i> , a Member             |
| <i>Knave</i> , a dishonest Man     | <i>Limn</i> , to paint             |
| <i>Nave</i> , of a Wheel           | <i>Loth</i> , unwilling            |
| <i>Knight</i> , by Honour          | <i>Loath</i> , to abhor            |
| <i>Night</i> , the Evening         | <i>Lo !</i> behold                 |
| <i>Know</i> , to be acquainted     | <i>Low</i> , not high, humble      |
| <i>No</i> , not so                 | <i>Loss</i> , Damage               |
| <i>Knew</i> , did know             | <i>Loſe</i> , to suffer Loss       |
| <i>New</i> , not old, or used      | <i>Loſe</i> , to slack or untie    |
| <i>Known</i> , discovered          | <i>Lower</i> , to let down         |
| <i>Knows</i> , he knoweth          | <i>Lowr</i> , to frown             |
| <i>Nose</i> , of the Face          | <i>Made</i> , done                 |
| <i>Lade</i> , to pour out water    | <i>Maid</i> , a Virgin             |
| <i>Laid</i> , placed               | <i>Main</i> , chief Thir           |
| <i>Lain</i> , did lie              | <i>Mane</i> , of a Horse           |
| <i>Lane</i> , a narrow Passage     | <i>Male</i> , the He               |
| <i>Latin</i> , Language            | <i>Mall</i> ,                      |

|                                       |                             |
|---------------------------------------|-----------------------------|
| Mail, Trunk, Bag, &c.                 | More, in Quantity           |
| Manganese, Stone used in making Glass | Moor, barren Ground         |
| Manginess, scabbed.                   | Morning, of the Day         |
| Manner, Custom                        | Mourning, Lamentation       |
| Manor, a Lordship                     | Mortar, to pound in         |
| Manure, Dung, &c.                     | Morter, made of Lime, &c.   |
| Map, of a Country                     | Naim, a Place so called.    |
| Mop, to wash with                     | Name, a Title               |
| Mare, a Female Horse                  | Naught; bad                 |
| Mayor, of a Corporation               | Nought, nothing             |
| Market, for Trade                     | Nay, no                     |
| Mark it, mind that                    | Neigh, as a Horse           |
| Marshal, of an Army                   | Naval, belonging to the Sea |
| Martial, warlike                      | Navel, of the Belly         |
| Marten, a Bird or Beast               | Near, nigh to               |
| Martin, a Man's Name                  | Ne'er, never                |
| Mead, Liquor                          | Nether, lower               |
| Mede, one of Media,                   | Neither, neither of them    |
| Mean, of little Value                 | Neal, to harden Glass       |
| Mein, Behaviour                       | Kneel, upon the Knees.      |
| Meat, to eat                          | News, Tidings               |
| Meet, together                        | Noose, a Knot               |
| Mete, to measure                      | Nit, an Insect              |
| Medal; a Coin                         | Knit, Stockings             |
| Meddle, to busy ones self.            | Not, denying                |
| Message, or Errand                    | Knot, to be untied          |
| Messuage, an House                    | Oar, of a Boat              |
| Metal, Gold, Silver, &c.              | Ore, of Metal               |
| Mettle, Spirit, Vigour, &c.           | Of, belonging to            |
| Mows, of Corn, &c.                    | Off, at a Distance          |
| Muse, to meditate                     | Obas                        |
| Might, Strength                       | Owe, to be indebted to      |
| Mite, in Cheese                       | One, in Number              |
| Mighty, powerful                      | Won, did win                |
| Moiety, one Half                      | Order, Rank or Degree       |
| Mile, by Measure                      | Ordure, Dung                |
| Moil, to labour                       | Ordnance, Cannon            |
| Moat, a Ditch, or Trench              | Ordinance, Commandment      |
| Mote, in the Eye                      | Our, of us                  |
| Moan, to lament                       | Hour, sixty Minutes         |
| Mown, cut down                        | Oat, a Grain                |
|                                       | Ought,                      |

|                                                |                              |
|------------------------------------------------|------------------------------|
| Ought, should                                  | Plane, to make smooth        |
| Pallas, a Goddess                              | Plait, the Hair              |
| Palace, for a King, &c.                        | Plate, of Metal              |
| Palate, of the Mouth                           | Pleas, Defences              |
| Pallet, a little Bed, &c.                      | Please, to content           |
| Pale, Colour                                   | Plough, the Instrument       |
| Pail, a Vessel                                 | Plow, to make a Furrow       |
| Pall, a Funeral Cloth                          | Plumb, the Fruit             |
| Paul, a Man's Name                             | Plum, leaden Weight          |
| Pain, or Grief                                 | Pole, a Stick                |
| Pane, of Glass                                 | Poll, to cut Hair            |
| Pair, a Couple                                 | Poor, needy                  |
| Pare, to cut off                               | Rour, as Water down          |
| Payer, that pays                               | Power, Strength              |
| Parasite, Flatterer                            | Poplar, a Tree               |
| Parricide, a Murderer of Parents, or a Traitor | Popular, loved by People     |
| Parson, of a Parish                            | Poppy, a Flower              |
| Person, some Body                              | Puppy, a Whelp               |
| Partial, biased                                | Puppet, a Puppet Shew        |
| Parcel, small Quantity                         | Porcelain, China Ware        |
| Pastor, Teacher                                | Purflain, an Herb            |
| Pasture, Field                                 | Practice, Exercise           |
| Pattern, for copying after                     | Practise, to exercise        |
| Patron, a Protector                            | Praise, Commendation         |
| Pause, a Stop                                  | Prays, he prayeth            |
| Paws, of a Beast                               | Pray, to beseech             |
| Peal, upon the Bells                           | Prey, a Booty                |
| Peel, to take the Outside off                  | Presence, being here         |
| Peace, Love, Friendship                        | Presents, Gifts              |
| Piece, of Gold, &c.                            | Precedent, Example           |
| Pear, Fruit                                    | President, that presides     |
| Peer, a Lord                                   | Premises, to treat of before |
| Pier, for Ships                                | Premises, Lands, &c.         |
| Peter, a Man's Name                            | Princes, King's Sons         |
| Petre, Salt                                    | Princess, a King's Daughter  |
| Pike, Fish, or for a Staff                     | Principal, chief, &c.        |
| Pique, a Quarrel                               | Principle, Maxim             |
| Pick, to chuse                                 | Profit, Advantage            |
| Place, of Abode                                | Prophet, Foreteller          |
| Plaice, a Fish                                 | Prophecy, a Thing foretold   |
| Plain, even                                    | Prophecy, to foretel         |
|                                                | Prud, not humble             |
|                                                | Prude,                       |

|                            |                           |
|----------------------------|---------------------------|
| Prude, a too precise Woman | Rice, Corn                |
| Porpoise, a Sea Hog        | Rise, Advancement         |
| Purpose, Intention         | Rime, thin Snow, or Mist  |
| Queen, a King's Wife       | Rhyme, Verse              |
| Quean, a dirty Slut        | Rie, Corn                 |
| Quire, of Paper            | Wry, crooked              |
| Choir, of Singers          | Ring, the Bells           |
| Quiet, Silent              | Wring, the Hands          |
| Quite, altogether          | Right, just and true      |
| Rack, to torment           | Rite, a Ceremony          |
| Wreck, of the Sea          | Wright, a Workman         |
| Rain, Water                | Write, with a Pen         |
| Reign, rule as a King      | Road, the Highway         |
| Rein, of the Bridle        | Rode, did ride            |
| Raise, to set up           | Rowed, did row            |
| Raze, to pull down         | Roe, a Kind of Deer       |
| Rays, Sun Beams            | Row, of Trees             |
| Rancour, Hatred            | Rome, a City              |
| Ranker, more thick         | Room, of a Houle          |
| Rap, a Blow                | Rheum, Spittle, Humour    |
| Wrap, to fold              | Rote, by Custom           |
| Race, to run               | Wrote, did write          |
| Rase, (erase) to take out  | Wrought, worked           |
| Reason, to argue           | Rough, not smooth         |
| Raisin, a dried Fruit      | Ruff, a Sort of Neckcloth |
| Read, I read, or did read  | Roof, of a House          |
| Reed, a Shrub              | Sail, of a Ship           |
| Red, Colour                | Sale, of Goods, &c.       |
| Radish, a Root             | Saviour, Christ           |
| Reddish, somewhat red      | Saver, that saveth        |
| Relick, the Remainder      | Savour, Smell or Taste    |
| Relict, a Widow            | Scene, of a Stage         |
| Resent, to be angry at     | Seen, beheld              |
| Recent, new fresh          | Seas, great Waters        |
| Rear, the back Part        | Sees, seeth or doth see   |
| Rear, to erect             | Seize, to lay hold of     |
| Rare, seldom               | Gease, to forbear         |
| Rest, Quiet                | Seem, to appear           |
| Wrest, to twist            | Seam, that is sewed       |
| Reach, to stretch          | Seer, a Prophet           |
| Reach, to bring            | Sear, to burn             |
| Wretch, miserable Person   | Sent, ordered away        |

Scent,

|                         |                                      |
|-------------------------|--------------------------------------|
| Scent, a Smell          | Stair, some Steps                    |
| Cent, an Hundred        | Stare, to look earnestly             |
| Sell, to sell           | Starling, a Bird                     |
| Cell, a Vault           | Sterling, English Money              |
| Seignior, a Lord        | Steal, to rob                        |
| Senior, elder           | Steel, Metal                         |
| Shew, to make appear    | Stead, Place                         |
| Shoe, for the Feet      | Steed, a Horse                       |
| Ship, for sailing       | Stile, for Passage,                  |
| Sheep, with Wool        | Style, for Writing                   |
| Shoar, cut, &c.         | Stood, did stand                     |
| Shore, the Water Coast  | Stud, an Embossment.                 |
| Shewn, made appear      | Straight or rather <i>streight</i> , |
| Shone, did shine        | not crooked                          |
| Shread, to mince        | Strait, narrow                       |
| Shred, minced           | Succour, Help                        |
| Sign, a Token           | Sucker, a young Twig                 |
| Sine, in Geometry       | Sue, to sue at Law                   |
| Site, Situation         | Sew, with a Needle                   |
| Cite, to summon         | Sow, a Swine                         |
| Sight, seeing           | Sweat, of the Brow,                  |
| Sleight, Dexterity      | Sweet, delicious, pleasant           |
| Slight, to despise      | Tacks, small Nails                   |
| Sloe, a sour Fruit      | Tax, Subsidy                         |
| Slow, tardy             | Tail, the End.                       |
| Slough, a miry Place    | Tale, a Story                        |
| Sole, of a Shoe         | Tare, Weight allowed                 |
| Soal, a Fish            | Tear, to read in Pieces              |
| Soul, of a Man          | Team, for Horles                     |
| Some, a Part            | Teem, to pour out                    |
| Sum, the whole          | Than, in comparing                   |
| Son, a Man Child        | Then, at that time                   |
| Sun, the heavenly Light | The, an Article                      |
| Soon, quickly           | Thee, a personal Name                |
| Swoon, to faint         | There, in that Place                 |
| Sore, an Ulcer          | Their, of them                       |
| Soar, to mount up       | Throne, a Seat of State              |
| ower, of Seed           | Thrown, cast                         |
| Soared, did soar        | Through, by means of, &c.            |
| Sword, a Weapon         | Throw, to cast                       |
| So, thus                | Tie, to make fast                    |
| Sow, with Seed          | Toy, a Play-thing                    |

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|                                      |                           |
|--------------------------------------|---------------------------|
| Tide, Flux of the Sea                | Ewes, Sheep               |
| Tied, made fast                      | Wade, to go in Water      |
| Tile, for covering                   | Weighed, in the Balance   |
| Toil, to take Pains                  | Wail, to mourn            |
| Time, when                           | Whale, a Sea-fish         |
| Thyme, a sweet Herb                  | Wain a Cart or Waggon     |
| To, unto                             | Wane, to decrease         |
| Toe, of the Foot                     | Wean, a Child             |
| Tow, to draw along                   | Wait, to look for         |
| Too, also, likewise                  | Weight, Heaviness         |
| Two, a Couple                        | Ware, Merchandise         |
| Told, as a Tale                      | Wear, to put on Cloaths   |
| Told, as a Bell                      | Were, as we were          |
| Tongs, for a Fire                    | Waist, the Middle         |
| Tongues, Languages                   | Waiste, to spend          |
| Thongs, for Whips                    | Way, to walk in           |
| Tower, for Defence                   | Weigh, to poize           |
| Tower, to aspire                     | Wey, 40 Bushels           |
| Tour, a Journey                      | Whey, Milk and Rennet     |
| Tray, to put Meat in                 | Wby, wherefore            |
| Trey, the Number three               | Weal, Good                |
| Vale, a Valley                       | We'll, we will            |
| Veil, a covering                     | Wheal, a Pimple           |
| Weal, Calf's Flesh                   | Wheel, of a Cart          |
| Vain, useleſs                        | Weak, feeble              |
| Wane, or Fane, a Weather-cock        | Week, seven Days          |
| Vein, of the Body, &c.               | Weald, of Kent and Sussen |
| Valley, a Dale                       | Weild, to manage          |
| Value, Worth                         | Whether, which of the two |
| Volley, of Shot                      | Weather, wet or dry, &c.  |
| Vassal, a Slave                      | Whither, to what Place    |
| Vessel, to hold Liquor               | Wen, a Swelling           |
| Vial, or Phial, of Glass             | When, at what Time        |
| Viol, for Music                      | Wet, watery               |
| Vice, ill Habit [also Vice, a Skrew] | Whet, to sharpen          |
| Voice, a Sound                       | What, which               |
| Ure, Custom                          | Wat, Walter               |
| Tour, of you                         | While, in the mean Time   |
| Ewer, a Basin                        | Wile, a Trick             |
| Use, Practice                        | White, Colour             |
|                                      | Wight, an Island          |
|                                      | Won, did win              |

One,

One, in Number  
Woad, a Plant  
Wood, of Trees  
Would was willing

Tew, a Tree  
Ewe, Sheep  
Yoke, of Oxen  
Yolk, of an Egg.

T A B L E II.

WORDS made different in Sound and Signification by the  
Addition of *e* final; the Use of which, see Pages  
7 and 8.

**B** *AB*, Barbara  
*Babe*, a Child  
*Bar*, Hinderance  
*Bare*, naked  
*Bit*, a small Piece  
*Bite* with the Teeth  
*Breath*, Air  
*Breathe*, to take Air  
*Can*, to be able  
*Cane*, a Staff  
*Chin*, of the Face  
*Chine*, a Back-bone  
*Cub*, a Whelp  
*Cube*, a Die  
*Dam*, to stop Water  
*Dame*, a Lady  
*Din*, Noise  
*Dine*, eat at Dinner  
*Fat*, well-liking  
*Fate*, Destiny  
*Fan*, to blow  
*Fane*, Weather-cock  
*Far*, at a Distance  
*Fare*, Entertainment  
*Fin*, of a Fish  
*Fine*, brave  
*Gat*, did get  
*Gate*, a Door  
*Hast*, thou hast

*Haste*, Speed  
*Hop*, bitter Fruit  
*Hope*, to expect  
*Hug*, to embrace  
*Huge*, very big  
*Kin*, Relations  
*Kine*, Cows  
*Mad*, distracted  
*Made*, done  
*Man*, in Stature  
*Mane*, of a Horse  
*Mar*, to spoil  
*Mare*, a Beast  
*Mat*, Matthew  
*Mate* Companion  
*Met*, came together  
*Mete*, to measure  
*Nod*, with the Head  
*Node*, a Knot  
*Not*, no  
*Note*, to observe  
*On*, upon  
*One*, an Unite  
*Pat*, fit, &c.  
*Pate*, the Head  
*Plat*, of Ground  
*Plate*, of Metal  
*Plum*, to sound  
*Plume*, a Feather

*Quit*,

|                              |                                 |
|------------------------------|---------------------------------|
| <i>Quit</i> , to leave       | <i>Star</i> , in the <i>Sky</i> |
| <i>Quite</i> , altogether    | <i>Stare</i> , to gaze          |
| <i>Rag</i> , of Cloth        | <i>Thin</i> , lean, &c.         |
| <i>Rage</i> , Anger          | <i>Thine</i> , of thee          |
| <i>Rob</i> , to steal        | <i>Trip</i> , to go nimbly      |
| <i>Robe</i> , a long Garment | <i>Tripe</i> , of an Ox         |
| <i>Rot</i> , to consume      | <i>Tun</i> , in Weight          |
| <i>Role</i> , by Custom      | <i>Tune</i> in Music            |
| <i>Scar</i> , from a Wound   | <i>Van</i> , the Front          |
| <i>Scare</i> , to affright   | <i>Vane</i> , a Weather Cock    |
| <i>Scrap</i> , a Bit         | <i>Us</i> , from we             |
| <i>Scrape</i> , with a Knife | <i>Use</i> , common Practice    |
| <i>Sham</i> , a Pretence     | <i>War</i> , fighting           |
| <i>Shame</i> , Disgrace      | <i>Ware</i> , Merchandize       |
| <i>Sir</i> , Master          | <i>Win</i> , to get             |
| <i>Sire</i> , Father         | <i>Wine</i> , to drink          |
| <i>Stag</i> , a Deer         | <i>Wan</i> , pale               |
| <i>Stage</i> , to stand upon | <i>Wane</i> , decrease.         |



